EMMA TRENTINI IN "THE FIREFLY"

THE NEW YORK

DRAMATIC MIRROR

JANUARY 29, 1913
PRICE TEN CENTS

"PHILOSOPHY OF PLAYWRITING"
By W. SOMERSET MAUGHAM

"THE ACTING OF THE SEASON"

BACK OF THE CURTAIN

FIRST NIGHTER'S PLAY REVIEWS

ON THE RIALTO

ALL THE THEATRICAL NEWS

SCENE FROM
"JOSEPH AND HIS BRETHREN"

AL GRADY AND VIOLA DANA
IN "A POOR LITTLE RICH GIRL"

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IN "THE SPY"

JANET BEECHER AND CYRIL SCOTT
IN "THE WOMAN OF IT"

GRACE EDMONDS AND STELLA HOBAN
IN "OH OH DELPHINE"

PICTURESQUE PICKINGS FROM PREVAILING PLAYS

THE NEW YORK
DRAMATIC MIRROR
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AN INTERESTING PLAYWRIGHT

W. SOMERSET MAUGHAM, THE NOTED ENGLISH AUTHOR OF LIGHT COMEDIES, TALKS ON THE DRAMA FROM A NEW STANDPOINT

ONE would naturally expect the author of Lady Frederick, Jack Straw and Smith to be a witty and entertaining conversationalist, the kind of clever manipulator of surface meanings who disconcerts the dull person and charms the maker of bright phrases. Merely to anticipate a chat with the man who wrote Mrs. Dot would mean the rousing of all one's mental agility and alertness. One would want to meet Mr. Maugham at least half-way. As I entered Mr. Maugham's hotel suite, I said to myself, "If ever I had any cleverness, let me show it now; if ever I made my conversation sparkle, let me, in Heaven's name, make it sparkle now."

But Mr. Maugham has in him very little of the clever dilettante and the brilliant impressionist. In appearance, he is like a young instructor in French or Italian in a big university—a trifle short, clear and smooth complexioned, with dark eyes that scrutinize one carefully. His speech is often slow and thoughtful, sometimes even hesitant. A certain refinement and delicacy of manner inherent in him suggests once or twice the aesthete. It is then that he reminds one forcibly of George Santayana, and like him, Mr. Maugham has a strong individual personality that is experienced immediately one is in the same room with him—a personality, too, that would make itself felt in any assemblage of people. One's first and lasting impression of Mr. Maugham is of a quiet yet vigorous thinker, in brief, of a philosopher—if I may say it—of the subjectivistic type. The brilliant forger of clever epigrams turns out to be something very like a pleasant and thoughtful student. So in order to enjoy your talk with Mr. Maugham, you don't have to sparkle at all, unless you want to; you simply need to be a good-natured person with a rather wide extent of interests.

Probably because he believed I was obsessed with the current American desire for a "message," Mr. Maugham hastened to let me know in the beginning that he had no "message" of any kind with which to solve all the trials and difficulties of the world—and the stage.

"I have long since reached what they call in books 'maturity,'" observed Mr. Maugham with a smile one might almost term sly, "yet I haven't an unshakable conviction on anything. Time and again I have received invitations to lecture to audiences and leagues on this, that and the other, and I have always refused for the simple reason I have nothing to say. I had much rather have a jolly good time than lecture on the influence of the drama on contemporary life. I don't know a blessed thing about the influence of the drama on contemporary life."

Now of course Mr. Maugham *does* know something about the influence of the drama on contemporary life—at least, he knows more than you or I or the average person. But it would hardly have been polite to tell him so. In a difficulty of this kind, one simply shifts the topic of conversation and bides one's time. I shifted it to philosophy.

"Philosophy is the most interesting thing in the world," said Mr. Maugham, justifying your impression of him. "If I had not become a playwright, I suppose there is nothing I should have preferred being to a professional philosopher."

Philosophy may or may not be the most interesting thing in the world (to most people it is deadly dull), but it certainly is interesting to discover the author of popular and successful light comedies declaring the study of it one of the main activities of his life. One began to understand Mr. Maugham's statement that he had no dogmatic opinions—a statement due to his philosophical bias and not due to his experience with the theater and the stage. (By the way, is not the conviction that one has no convictions a very real conviction itself and hence, from the point of view of logic, self-contradictory?)

W. SOMERSET MAUGHAM.

"Every philosophical system that was ever constructed was just one particular man's reaction to the world," said Mr. Maugham. "These cosmic schemes are instructive as expressions of individual men's personalities."

This fondness for reducing all standards and external rules and "laws" to subjective opinion, seems to me a creed of relativism held more or less unconsciously by all creative artists, especially those who deal with human personality. In Mr. Maugham's case, this creed is made articulate and clear and is held with intellectual firmness. The way such an attitude towards life would reflect in a popular playwright's interpretation of his own art is highly instructive.

"I never invent anything," said Mr. Maugham, speaking of his plays. One could almost infer that remark before it was made. Again:

"Life can be seen from any angle. If you observe carefully what happens at a funeral, you will be struck by the fact that any untoward event, any little accident, will set the mourners laughing hysterically. The absurdity of the thing stands out with startling vividness—they have forgotten for the time being how this distressing affair of burying someone can be seen from the comic angle. The accident recalls it. So it goes through life—any situation can be seen from the comic angle. When I first wrote plays, I wrote serious, often gloomy pieces. But I was using time and again the same people and the same situations that I use to-day in my light comedies. The difference arose through a difference in viewpoint. I saw then from the tragic angle what I see to-day from the comic."

"But surely seeing life or situations in life steadily from one angle is not all there is to writing a play?" I asked.

"A play consists of three parts," Mr. Maugham replied epigrammatically, "the play as the author writes it, the actors and the audience. And I mean by that, a playwright must remember he is writing for everybody; he must put in something subtle enough to please the judicious, something broadly amusing enough to entertain the uneducated, something to flatter the cynic, something to stir the sentimental. He must, after he has allowed for the audience, see to it that the actors interpret the play intelligently."

"One hardly realizes," continued Mr. Maugham, "how easy it is to write an artistic play, and, if one is keen and shrewd, how easy it is to write a successful play. What makes the real difficulty is to combine the two—to write at the same time both a

(*Continued on page 7.*)

THE ACTING OF THE SEASON

A GENERAL REVIEW WITH SPECIAL REFERENCE TO THE PLAYING

THE acting of the season, considered from a broad general standpoint, has been of thorough excellence. The many theatrical "high lights" of acting and the numerous personal hits prove that the stage is steadily marching onward. That there are scores of admirable young players forging rapidly forward was revealed by a number of theatrical "finds" and the fine showing of the younger generation of players.

The season saw many failures, but a very small percentage fell short because of their dramatic presentation. The fault lay with the crudity or weakness of the playwright's workmanship—in shallowness of theme, in hackneyed stories, in clumsy development, in poor character drawing or in artificiality of structure.

Many of the worst failures of the year were vivified by acting of genuine strength and artistic force. Indeed, the playing rather than the play has been the thing this season up to the arrival of the new year.

It has not been a "star season," the majority of the prominent successes being scored by plays without stellar footlight favorites. Mrs. Fiske, Frances Starr and Billie Burke are notable exceptions.

Mrs. Fiske, strongly individual, dominant and dramatically intense as always, stands supreme by her wonderful acting of a complex and problematic role in Edward Sheldon's The High Road.

Julius Caesar has been intelligently and splendidly revived by William Faversham, whose Marc Antony was impressive, distinguished and completly admirable. It marks the highest point yet reached by this ambitious actor. Tyrone Power's Brutus rivaled Faversham's Antony in force and fervor, awakening memories of Davenport. Annie Russell's classic revivals were in excellent taste, John Westley's love sick Faulkland, redolent with the romantic atmosphere of the olden days, in The Rivals, and George Giddens's Tony Lumpkin in She Stoops to Conquer being admirable bits of work.

The quiet, simple and endearing little old fashioned wife of Emma Dunn in The Governor's Lady was one of the most touching and vibrant bits of playing of seasons. Admirable, too, was the acting of Emmett Corrigan, handsome Gladys Hanson and Milton Sills in this drama of a rich man who thinks he has outgrown the wife of his poorer days.

The Yuletide brought Norman McKinnel, who contributes a marvelously fine performance—acting that is perfect in detail and masterful in force—in the sombre, lead gray but superlatively fine Rutherford and Son.

The hypnotic fascination of The Case of Becky was brilliantly assisted by Frances Starr, who played the girl of dual personality, at one moment wild and treacherously cunning and again sweet and simple natured, with consummate artistry. Charles Dalton as the brutal hypnotist and Albert Bruning as the self-contained physician were extraordinarily good.

Billie Burke did some of the best work of her career in Pinero's Mind-the-Paint Girl. John Drew pleased his multitude of followers in A Perplexed Husband. The bizarre and atmospheric Bella Donna was made snakily fascinating by Mme. Nazimova, whose performance was, if not symbolic, at least luridly high colored and picturesquely serpentine. John Mason did some sterling acting in The Attack, which also offered an American debut to the charming Swedish actress, Marta Hedman.

The Conspiracy, a sizzling and tense melodrama of the underworld, is very well acted by John Emerson and Jane Grey. There are a number of vividly drawn character roles which "get over" in fine fashion in the hands of Worthington L. Romaine, Helena Rapport and Julia Blanc; also a reporter, brightly played by Frances Byrne. The Conspiracy's enduring success has been something of a surprise, but it has been honestly due to its well sustained element of suspense, its cleverly humorous lines and its total lack of thief slang. Mr. Emerson's quaint playing materially aids its popularity. Jane Cowl makes a beautiful girl of the underworld in another thriller, Within the Law.

Broadway warmly welcomed Effie Shannon in The Years of Discretion. The delicacy and daintiness of her delicious comedy skill is prismatic in its spicily bewitching charm. The Years of Discretion has a notably good cast, including Lyn Harding, Bruce McRae, Herbert Kelcey, E. M. Holland, Robert McWade, Jr., and Grant Mitchell.

Little Women is simply and tenderly acted, particularly refreshing being Marie Pavey's Jo. Nothing more touching, more sympathetic or more spiritual has been offered than Gladys Hulette's wistful Beth. It is playing that goes right to the heart.

Laying aside his dancing shoes, George M. Cohan revealed his ability as an accomplished light comedian in his adroit comedy, Broadway Jones. Myrtle Tannehill makes a very winning heroine.

That interesting panorama of life, Milestones, is marked by Leslie Faber and Auriol Lee's striking performances. The mild, gray haired wife of Agnes Bartholomew was a splendidly limned bit of characterization in The Scrape o' the Pen.

Coming in "on rubbers," The Yellow Jacket, done in Chinese fashion, developed into the season's novelty. Arthur Shaw did finely as the celestial stage manager, while Antoinette Walker, George Relph and Schuyler Ladd were excellent.

The refreshingly ingenuous Irish lass of Laurette Taylor, whose early promise is ripening into a splendid fulfillment, in Peg o' My Heart, is a laughing success of happy abandon and delightful humor, although the play itself is a mere mechanical bit of playwriting.

The poetic charm of Viola Allen's delivery materially assisted the spectacular beauty of The Daughter of Heaven. Mme. Simone's delicate art could not lift Mr. Parker's romantic The Paper Chase to success.

The skillfully constructed farce, Ready Money, offered playgoers a glimpse of William Courtney's delightful comedy ability, while Joseph Kilgour played a master counterfeiter with poise and skill.

The hotel comedy, Little Miss Brown, brought to Broadway Madge Kennedy, whose tearful moments were a laughing joy.

Marguerite Clark's artistic work in Snow White was one of the acting events of the early dramatic season. John Barrymore and Oswald Yorke give interesting performances in The Affairs of Anatol, although neither catch the Viennese atmosphere. The sincerity of Katherine Emmett's Gabrielle and the prettiness of Gail Kane's Bianca please in Anatol. Douglas Fairbanks's breezy performance in Hawthorne of U. S. A. gave that piece a longer life in New York than would otherwise have been the case.

Since the beginning of the new year New York has been offered Joseph and His Brethren, at once human and spectacularly beautiful. The poetic intensity of Brandon Tynan's Joseph, the superb eloquence and dignity of James O'Neil's diction and acting, and the dazzling and seductively beautiful siren of Pauline Frederick predominate the performance.

The wonderful charm of fairyland, which permeates David Belasco's beautiful production of A Good Little Devil gives Broadway glimpses of Ernest Truex's touching "little devil," William Norris's striking old witch, Mary Pickford, the former film star, as a pretty little blind girl, Ernest Lawford as an appealing poet and Iva Merlin as his beloved.

The Woman of It, a light and airy comedy, brought back Janet Beecher, whose charming playing is of delightful poise, variety and vivacity. The critics seem to have credited Lolita Robertson with some excellent acting in Eugene Walter's Fine Feathers, the cast of which includes Wilton Lackaye, Robert Edeson, Max Figman and Rose Coghlan. Robert Drouet gave a very engaging performance in His Wife By His Side.

Eleanor Gates's dream fantasy, The Poor Little Rich Girl, proved a clever, original and refreshing novelty with a remarkable little child actress, Viola Dana.

Elsie Janis, Fred Stone and Dave Montgomery are a trio of delights in The Lady of the Slipper with blithesome Lydia Lapoukowa as an associate joy. Emma Trentini gives strenuous vivacity to the attractive The Firefly. Anna Swinburne made a charming, graceful and alluring figure in The Count of Luxembourg, while Maurice Farkoa displayed his old cleverness as a light comedian in The Merry Countess. It's permissible, also, to mention Sam Bernard's successful funmaking in All for the Ladies.

FRED J. SMITH.

LONDON PLAY GOSSIP

Rapid Development of the Rag-Time Craze—Bourchier in Playlet by Stanley Houghton—New Plays

LONDON, (*Special*).—Mr. Arthur Bourchier and Miss Violet Vanbrugh appeared at the Coliseum, on Jan. 6, in a little play called Pearls, by Mr. Stanley Houghton.

The play is one with a happy ending, nothwithstanding the preliminary thrills. The couple are deeply in debt, and returning to their flat (she from the opera and he from his club), the wife discovers a pearl bracelet caught by accident in her dress. She is strongly tempted to keep it, but the husband, more wily than she, has heard at the club of the theft and learns that a woman is suspected. He decides to take it back to the owner and is just going off with the bracelet in his pocket, when the knocking of the police is heard.

The police enter to announce that—the kitchen door is open!

Mr. F. H. Payne, who was for eight years managing director of Olympia (taking this huge place over when it had been a failure and within a few years turning it into the most famous house in the world) is producing on the 15th of this month a new play, Billy's Fortune.

The story deals with the adventures of a boy of ten, who has been left a large sum of money by a rich man.

It has been a most difficult business to find a boy of ten who could play the part.

It is an open secret that some hundreds of boys have been tried in the part without success, but a little lad has been recently found who has lived all his short life in a small Wiltshire village. He has never seen a play or a play-house, except from the outside.

It is said that the boy's histrionic gifts are simply remarkable, and a good deal of interest is aroused as to the effect this child's performance will exercise upon the hardened Londoners.

Mrs. John Billington who for over six years played with Mary Anderson and twice visited America with her, traveling right across the continent to California, has just completed her eighty-eighth birthday.

Her many friends will be glad to know that the lady still enjoys most excellent health, is able to walk out a little, and occasionally to go to theater matinees.

In an interview she laughingly commented upon George Bernard Shaw's latest dictum (that the people should not applaud or laugh during the progress of the play). "Applause and laughter," she says, "are as necessary to the actor as the bread he eats, and at the end of a long impassioned speech, applause so far from being an interruption, comes as a relief and gives him time to take breath. I speak," she adds, "from sixty-seven years' experience of the stage."

Mr. Louis Meyer will produce at the Strand theater, early in February, a new four-act play (as yet minus a title) dealing with the revolt of a married woman against what she regards as the cruel injustice of an existing law. This is all very indefinite, but there are so many dear ladies holding similar opinions in "Merrie England" to-day that no doubt Mr. Meyer will attract a large and representative audience to his new venture—of which more anon.

Albert de Courville certainly had good insight when during August last he engaged in New York a notable troupe of American actors and actresses to break in upon the British public with some of the brightest rag-time music of America.

They are to be seen at their best at the Parisian revue, Hullo, Ragtime produced at the London Hippodrome, Dec. 23, 1912. All London is singing and whistling the characteristic syncopated melodies which are so familiar in America, and are asking each other, "What is rag-time?"

The evening papers have letters from people who appear to know very little about rag-time, trying to tell the public, who know less what it is, but the men and women in the street, who know nothing of it and care less, have caught the lilt and are shaping their lips and shaking their feet to the creations of Louis Hirsch and Lewis F. Muir.

The revue in question is a great success.

Ethel Levy works hard in an extra turn entitled, The Dramatists Get What They Want, but the turn itself seems rather too long drawn out, and might be condensed with advantage.

Shirley Kellogg, with her genial smile and happy manner, makes hundreds of conquests every week and makes a tremendous "hit" in the Wedding Glide danced with Gerald Kirby.

Willie Solar makes the greatest "hit" of his career so far with two songs and some eccentric dancing down in front of the curtain during a change. The house delighted in his "Dixie" song, and it is amusing to hear the ripple of laughter from Americans in the house who were watching with sympathetic interest the new light that was dawning upon the unsophisticated Britishers.

Willie sends his kindest regards, and says he is working hard to justify the favorable impression he has made. Good boy!

The stately Bonita, Lew Hearn, Checkers Von Hampton all do good work while the dances and ensembles by Jack Mason were voted "immense."

PLAYS AND PLAYERS

John Cluclow and Jessie Arnold have retired from William Collier's company.

Raymond Wallum has left to join Wm. H. Crane in The Senator Keeps House.

With Joseph Santley in Philip Bartholomae's play, will be Rita Stanwood, May Vokes, Richard Taber, John Slavin and John Bowers.

BACK OF THE CURTAIN

RICHARD TULLY sat half way back in the house, watched his handiwork and, listening to gratifying matinee murmurs, pronounced it good. For while Eleanor Gates wrote the book, "The Poor Little Rich Girl," it is a pleasant conjugal fiction that her name appears alone as its dramatist. It is accepted in lobby chats and by lingerers in the first entrance that the play is the result of connubial collaboration, with the author of The Rose of the Rancho and The Bird of Paradise as the chief dramatist.

Before Louis N. Parker departed these shores the vastly likable author of Joseph and His Brethren was entertained by a dozen players at the club of memory-mellowed atmosphere on Gramercy Square. The souvenirs were a pair of ears of corn, one stunted and one plump, to represent the lean ears and full ones of the Bible legend. Frederick Opper, the cartoonist player, drew on the menus his conception of the wicked brethren. At the luncheon Mr. Parker made confession that, judging by the breadth of his smile, was good for his soul. A player had told him that Rachel was so romantic and fascinating a figure that he would have liked to see her longer and oftener on the stage.

"Her disappearance after the first act pained me," observed the pensive player.

"So sorry to disappoint you, old chap," was the author's reply. "I was so very fond of Rachel myself that I had written a long scene for her in the last act, but some Bible sharp told me, while we were rehearsing the scene, that Rachel had died in childbirth fourteen years before."

The smallest part played in a Broadway house this season occurs in The Conspiracy. Willett Barton drags a thug into the spotlight, utters one line, permits Jane Grey to cry, "O, Dick!" and give him a sisterly embrace. That is all. But as Victor Holt, the Assistant District Attorney, obsessed by his mission to end the white slave traffic, he is talked of all through the play, and his entrance is the climax toward which the play has been working for three acts.

Mr. Barton fulfills the expectations of the audience. He is a fine figure of a fighting man. The audiences are glad to see him and want more of him, which may not be said of too many players of longer parts.

The most trying part of the season? Memory goes groping for parts with a "gamut of the emotions." It drags forth scenes of subtle love-making, of spiritual conflict, of murder. None of these recur to me, but there stands before me a tall, pale girl, who impersonated a statue of Truth. The girl stood, tall, colorless, all but motionless, throughout the long first act, and through all but the the last five minutes of the second, in the two-act play, Somewhere Else.

One could have wished that lying were more common in this deceptive world, for it was only when a lie was told that this girl was permitted to relieve the strain by a movement. A lift of the arms and she sank again into her stony repose. She began to be a statue at a quarter past eight and continued to be one until a quarter of eleven, with the slight rest of intermission. Edna Bernard should teach classes in repose.

White Whiskers, gentle gossip, has been doing what no one should ever do in a theater, talking personalities. Knowing full well that it is all your life, your limb, your job, or your friendship circle is worth to do more than breathe "Ah!" or "Oh!" in an auditorium, he said aloud and desperately at a performance of The Woman of It.

"I agree with a certain magic worker of the theater."

"In what?" I asked, glancing over my shoulder to see whose aunt or sister or sweetheart would hear what I was sure was to be a pointedly personal remark. It was more pointed than I had expected.

"He says the three most natural of the younger actresses on the American stage are Janet Beecher, up there Laurette Taylor and Elsie Ferguson."

Bucknell, San Francisco.
MARIE FLYNN.

If Joseph and His Brethren contained no other moral lesson, it would be rich in its warning against envy. Howard Kyle does not merely play Simeon. He symbolizes greed, hatred and jealousy. His low hanging chin, his crafty glance and sidelong swaying head, and harsh voice, are an object lesson in the debeautifying effects of malice. Mr. Kyle's performance will raise the moral standard of the community by the force of the horror it awakens.

John E. Kellerd is reflecting upon the deceptiveness of appearances. At the stage children's Christmas festival he paid a visit to the box occupied by Mabel Taliaferro and friends. To Miss Taliaferro he talked of that night when while he played Hamlet in a Western town the town's multi-millionaire Mayor came behind and offered to finance him for a hundred nights run in the play in New York. To this and to a dissertation on Shakespearean productions the young woman listened absorbedly, her limpid eyes upturned in flattering sympathy with his aims.

Afterwards she was silent, her wistful, soulful gaze fixed upon space. It was Mr. Kellerd's turn to show understanding and sympathy. He leaned above the slight form and whispered:

"You are thinking, perhaps, that some time you may play Juliet."

The limpid, childlike eyes came back to his.

"No," she returned, "I was wondering what to do with my goldfish, Jay. He's tired out. He killed three other goldfish this morning."

Wilton Lackaye would be an admirable press agent for Fine Feathers. Wherever he goes he starts a discussion of the play with, "True, you'll know its true if you give your thinking machine a little exercise. There's one such man as the chemist in every block, and in every block you'll find twenty such women as his wife."

Robert Edeson also produced a variant of the old group of words. "I hope you will find out, as I have, that life, love and work, beat that faith, hope and charity hand out to a frazzle. Also that you'll discover, if you're entitled to it, that trimming a tree for a baby beats a lobster palace holiday banquet a million miles."

It pays to be a stage lover. Henry B. Stanford has bought another house at Great Kills, Staten Island, and is occupying it, having rented STAMFORD Lodge.

You may safely say to Anne Meredith: "I suppose you'll soon be up in the air again." She will reward your temerity with a serene smile. Miss Meredith, whom we remember for the pulchritudinous stamp she gave The Indiscretion of Truth, is remembered in France for her ascent at Evion-les-Bains in an aeroplane last Summer. She proposes to go up in the air as a feature of every Summer jaunt in Europe.

Florence Roberts repeats her avowed intention to leave the stage in two years. "I want to build a home in Southern California and be lazy," is her reason. Which reminds me that Marie Flynn, whose picture appears on this page, is the unlaziest young person on the stage. Whenever she reaches a three night stand, she arranges for three vocal lessons. At a week stand she crowds in ten.

Philip Bartholomae is nursing a little hurt to his vanity, received at the last Twelfth Night revel. The young farceur, standing beside a player in one of his comedies, was presented by one beautifully frocked woman to another with the words: "Let me introduce Mr. Bartholomae and his star." Replied the second woman, stretching forth a hand on which the glove wrinkled perfectly, "I'm so glad to meet you, Mr. Star."

THE MATINEE GIRL.

ETHEL BARRYMORE LIKES VAUDEVILLE

DISCUSSES WOMAN SUFFRAGE AND HER SEARCH FOR A NEW PLAY

"Really, I haven't had time to study what it is all about," laughingly declared Ethel Barrymore as she sat in a dressing-room at B. F. Keith's Colonial one afternoon last week, in answer to the question as to whether she was in sympathy with woman suffrage.

"Frankly," she continued, "I think the average woman has sufficient to claim her attention in her home duties without associating herself with any club whatever. Let the young unmarried woman affect clubby affairs if needs be. I know that, with my husband, my two fine boys and my stage work, my time is quite fully occupied."

"But what of the woman who has a husband like Sir Harry in your little J. M. Barrie play?" was asked.

"Let her buy a typewriter and find comfort in making a living for herself," was the quick rejoinder.

"Do you know," she continued, and there was a look of delight in her big, searching eyes, "I am mightily pleased with the way in which vaudeville audiences take my play. I find them so much more critical and at the same time more responsive than I did when I played Mr. Barrie's one-act play in conjunction with Alice Sit by the Fire. Why, I seem to have found greater possibilities in it, for I have more inspiration. I sort of feel that my audience is with me and that the people in front are weighing every line, every gesture and every situation. I am really glad that I took the plunge into vaudeville. It has opened my eyes to a condition which I had not dreamed existed.

"I simply accepted a flattering offer because Mr. Frohman had no new play ready for me when the season opened. Haddon Chambers has completed two acts of a play, but recently, when I mildly chided him for procrastination, he declared that he could not finish it until after he had made his annual pilgrimage to Nice. Just when he will decide to put the finishing touches to it I cannot say, but I fear it will be so late in the Spring that it will be too late to undertake its production this season."

"Then you like vaudeville as a change?"

"It is delicious. An experience I thoroughly enjoy. Since September I have been to California and all through the West, and have been care-free, for I had no misgivings as to the houses, the future of my company or the unpleasantness of those enervating one-night-stands. After this week, I shall take a good long rest. That is one thing one cannot do when starring in a play.

"I have been given so much kindly attention in Mr. Keith's vaudeville theaters that I hate to leave them. He and Mr. E. F. Albee have perfected a wonderful system; it is all like the mechanism of a wonderful watch."

"You have many plays submitted to you during your travels, no doubt?"

"Yes," replied Miss Barrymore, "and I try to read them all. I suppose the same letters go to other players, but I try to be sincere with the authors. And frankly, I am anxious to secure another play, which will give me a part with equal opportunities to Mid-channel. Such a play will find a quick taker in me."

"What do you think of the recently perfected talking pictures, and their effect on the plays of to-day?"

"Undoubtedly they are going to play an important part. I have been asked repeatedly to pose for Mr. Edison's camera phonograph invention, the kinetograph. I see that many prominent players are getting into the films, as it were, and I must also consent to send my endeavors down to posterity in the record system, and it seems so perfectly miraculous to me that I am going to play for it. It reproduces every nuance of the voice and evokes the personality of the player to perfection. Just think—just think!—when I am old, I can give 'canned' dramatic lessons by Parcels Post."

THE FIRST NIGHTER

"Poor Little Rich Girl" a Hit—"Man with Three Wives" Well Received—"The New Secretary" a Tame Comedy—Dramatic Students in Plays.

"THE POOR LITTLE RICH GIRL"

A Play of Fact and Fancy by Eleanor Gates. Hudson Theater, Jan. 21; Arthur Hopkins, producer.

Dancing Master ..... Alan Hale
German Teacher ..... Gene Pollard
French Teacher ..... Natalie Perry
Music Teacher ..... Helen Davidge
Butler ..... Frank Andrews
Governess ..... Grace Griswold
Nurse ..... Gladys Fairbanks
Gwendolyn ..... Viola Dana
First Footman ..... Harry Cowley
Plumber ..... William S. Lyons
Organ Grinder ..... Frank Currier
Mother ..... Laura Nelson Hall
Father ..... Boyd Nolan
Doctor ..... Howard Hall
First Society Woman ..... Ameria Mayborn
Second Society Woman ..... Helen King
Third Society Woman ..... Augusta Scott
First Society Man ..... Melville Rosenow
Second Society Man ..... James Bryson
Second Footman ..... Van Rensselaer Townsend
Broker ..... Theodore Marston
Policeman ..... Joseph Bingham
Puffy Bear ..... Al Grady
King's English ..... A. Alphonse

In the vague groping for novelty which has given birth to sundry bizarre dramas, and the sudden interest in child plays which is marking the season, Eleanor Gates (who is the wife of Richard Walton Tully) has struck a happy vein. The play is dramatized from her story, and with the aid of several of Mr. Belasco's former artistic staff it was put on for the first time in New York at the Hudson and received with every demonstration of favor.

It brought into prominent notice another young actress who has gained much of her experience in moving picture fields and even in vaudeville—Viola Dana—whose impersonation of The Poor Little Rich Girl is remarkable for its sincerity and well-sustained interest.

It is a thoroughly wholesome play, serving as a good object lesson of the children of the rich whose care and bringing-up is abandoned by the parents to irresponsible servants and governesses. This lesson is graphically and picturesquely conveyed in symbols through three acts.

The first act shows the little girl almost a prisoner in the luxurious home of her parents, her father too busy making money, her mother too preoccupied in the pursuit of social pleasures to bestow more than perfunctory attention upon her. The child longs for the streets and the woods. Even the plumber and the man with the hand organ in the street are dearer to her than the hypocritical tribe of sycophants who dance attendance upon her. There is a note of significant realism in the act of the nurse in dosing the child with a powerful narcotic in order to enjoy an evening out. She is cast into a violent illness, during which she becomes a participant in the fantastic transformations which ensue, representing incidents of a childish imagination.

All the characters of the first act symbolize the traits and distinguishing marks of their true natures. The governess takes on the looks and manners of a snake in the grass, the nurse is given a double face, the footman is given a pair of phenomenal ears, the Teddy bear assumes life-like proportions, and with masterly touches the hyprocisy of the society grafters with which the mother has surrounded herself are caricatured and satirized through scenes of significant symbolism.

The important characters, besides Gwendolyn, the child, are the doctor, of whom Howard Hall gave a consistent and sympathetic performance, and the old organ-grinder, well played by Frank Currier. But Grace Griswold made the governess a conspicuous character by her unique characterization, and Gladys Fairbanks, the nurse, by her good reading of the type for which it stands. The role of the mother is of secondary importance, but was well portrayed by Laura Nelson Hall, and Mr. Lyons scored as the plumber, Al Grady as the bear, Harry Cowley as the footman, Frank Andrews as the butler, and A. Alphonse as the King's English.

One of the most amusing satirical incidents is the duel between the footman and the King's English, in which the man who drops his h's is made to come out victorious.

The piece is handsomely staged, and the transformations are effected with excellent artistic results. The Poor Little Rich Girl seems destined to enjoy a long vogue.

"THE MAN WITH THREE WIVES"

Operetta in Three Acts, by Agnes Bangs Morgan, Paul Potter and Harold Altridge; Music by Franz Lehar; Weber and Fields's Music Hall, Jan. 23; the Messrs. Shubert, Producers.

First Clerk ..... Jack McCoy
Second Clerk ..... Robert Ranier
Third Clerk ..... Walter Smith
Franz ..... Robert G. Pitkin
Rosa ..... Dorothy Webb
Baron Pickford ..... Leslie Kenyon
Captain Adhemar ..... Stewart Baird
Lieutenant Loriot ..... Arthur Geary
Marie ..... Katheryn Sainpolis
Flix ..... Harold A. Robe
Bilx ..... James Billings
Anna ..... Marah Vivian
Hans Zifler ..... Cecil Lean
Lori ..... Alice Yorke
Sidonie ..... Charlotte Greenwood
Wendelin ..... Sydney Grant
Colette ..... Sophye Barnard
Blanche ..... Marguerite La Pierle
Susette ..... Ida Jeanne
Olivia ..... Dolly Castles
Alice ..... Cleo Mayfield
Cabby ..... Frank Hart

Dancers—Eva Burnett, Mable Beck, Alice Burns, Dolly Gray, Edna Hettler, Marie Hannon, Fanny Ide, Ida Kramer, Trixie Lakewood, Leafy Walker, Billie Ward, Esther Gruber, Maurie Madison, Clara Lloyd, Flo Sommerville, Marion Mooney, Lillian Broderick and Marjory Ward. Clerks, tourists and officers—James Billings, Fred Shaw, Fred Foyn, John Foyn, Jack McCoy, Robert Ranier, George Robinson, Harry Hamft, Walter Smith, Peter George, Joseph Breslaw, Fred Bradbury, Michael Wagmar, Gwillyn Edwards, Thomas Doolan, Max Dorftman, Kenneth Cooley, Stephen Gillie, Starret Howard and Robert Page.

The interest which the new offering undoubtedly inspired on the opening night was due to the comicalities, vaudeville acts and dancing introduced, rather than to anything of dominant force in the book or music. And in this respect the chief credit goes to Charlotte Greenwood, late of the Winter Garden, whose comedy arms and legs, and burlesque ballet in a tarlatan skirt and fleshings, scored a well-deserved triumph. Of course, Miss Greenwood hops on one leg—which is to say, harps on one string—and her eccentric comedy act is bound to pall on one in the long run, but her share in the success of The Man with Three Wives is as undeniable as was Bessie McCoy's in the success of Three Twins when she danced the Yama-Yama dance.

She plays the subordinate character of a country bride who is separated from her bridegroom, but she makes it conspicuous by her weird arms and legs and her smile, which is as infectious as the measles.

The story deals in an absurd way with the gallantries of Hans Zifler, courier for Pickford's Tourist Agency, who has a wife in Vienna and two under promise in Paris and London. Lori, his legal spouse, secretly follows him to Paris, where she passes for his sister before Colette, the head of a school of ballet. The two women join forces and trade him to London, where they meet the third divinity in the compact, Olivia, the dashing proprietress of the Geranium Inn. Each lulls the trifling Hans to sleep with a waltz which he has taught them.

Of the three prima donnas, Alice Yorke has the best voice. Sophye Barnard, who is Colette, has an un-Colette-like temperament; she sings fairly well, but forces her voice too much. Dolly Castles is the most charming of the three and dances with a good deal of dash at the opening of the third act.

The second act is made interesting by Colette's ballet school, and the dancing of Mlle. Dazie and Sig. Bonfiglio.

As to the music, Franz Lehar is in danger of losing his popularity in the United States unless he hastens to make mighty strides toward approaching the standard of his Merry Widow. That Merry Widow is proving his Frankenstein. He has composed better music for Gypsy Love, but Gypsy Love is a serious, romantic work. In The Man with Three Wives he has been, as in other cases, careless in the choice of a book.

The story dawdles along to the old farcical theme of marital infidelity trigged out with new twists and turns and obviously toned down to a discreet avoidance of anything positively shocking to a Puritanic conscience, yet with enough savor to give it the tang necessary to pique the Broadway taste. To all this Herr Lehar has written music graceful and dainty, with a full orchestration that gives it body and substance; but music which in the last analysis lacks individuality, distinction and humor.

The piece, from the viewpoint of effects, is well produced, but is full of contradictions. In one instance an Austrian red hussar is bodily transposed to Paris in his uniform, and appearing before a group of French soldiers, is saluted by them. Nothing could be more absurd. A foreign hussar uniform is not particularly popular in Paris, and from every other point of view the incident is inexcusable.

"THE NEW SECRETARY"

A Comedy in Three Acts. By Francis De Croisset. Adapted from the French by Cosmo Gordon Lennox. Produced by Charles Frohman, at the Lyceum Theater, Jan. 23, 1913.

Robert Levaltier ..... Charles Cherry
Baron Garnier ..... Frank Kemble-Cooper
Paraineaux ..... Ferdinand Gottschalk
Faloize ..... Claude Gillingwater
Miran-Charville ..... Wilson Hummel
Bourgeot ..... A. G. Andrews
Marquis de Sauveterre ..... Harry Redding
Vicomte de Drossais ..... Robert W. Smiley
Ducray ..... Conrad Cantzen
Helene Miran-Charville ..... Marie Doro
Mme. Flory ..... Mrs. Thomas Whiffen
Mme. Miran-Charville ..... Annie Esmonde
Irma ..... Kitty Brown
Julie ..... Edith Wyckoff

Enough of what must have been the original charm of Le Coeur Dispose (it ran for a year in Paris) is retained in Mr. Lennox's adaptation to make us see that The New Secretary is notable for its quality of telling nothing gracefully. There is a first act of tedious exposition, followed by two neatly-written acts that constantly threaten to become clever and occasionally prove amusing. In addition, The New Secretary fairly shrieks for a comedienne of adroitness and verve, which Marie Doro, for all her winsome prettiness, most unquestionably is not, so that the total evening's result is one of irritation at opportunities unavailed of.

The New Secretary is hardly a new type of lover in the French romantic tradition. He is a poor, proud young man who from his superior moral heights can condescend to pity Helene Miran-Charville, who in spite of her four hundred thousand francs a year, is really a most snobbish and self-willed creature. Had it not been for that significant glance they exchanged at the highly undramatic close of the first act, we should never have suspected that the final curtain would find them in each other's arms. For all during the second act the new secretary very crudely showed his contempt for Helene (once stealing her picture only to cut out the portrait of a collie dog it contained) and in the third act they had as pretty a youngster's spat as you could ever imagine. But when he told her that he had accepted the position of private secretary to her father just in order to get an opportunity to make love to her and marry her for money, his frankness proved irresistible. All his odiousness and busy body interest in the affairs of her father transformed themselves into most admirable virtues. Because how could he ever have broken his original resolution to be agreeable at all costs unless the sight of Helene had urged him to the noble course of doing only the right thing? And how could the sight of Helene ever have so affected him unless he had truly fallen in love with her? So nothing remained but for them to say a final farewell in the process of which they managed to discover themselves in each other's arms.

The chief part of the new secretary's activities, which seemed so odious at the time and later appeared so admirable, was the prevention of Baron Garnier's attempt to defraud Miran-Charville (quite the stupidest "business" man we have ever seen, even on the stage). Baron Garnier happened to be engaged to Helene, so it was most disagreeable to show him up as a rascal. In fact, the new secretary was most disagreeable anyway in his unwavering and polite telling of the truth. There were one or two capital farcical situations in the last two acts, depending for their point on the fact that we all knew that the two principals were going to embrace each other fondly before the evening was over.

As the unscrupulous partner of Baron Garnier, Ferdinand Gottschalk did an admirable bit of acting. Mrs. Thomas Whiffen made a very charming grandmother for Helene. Charles Cherry was so gentlemanly impolite that it always seemed hilariously funny to the audience how everybody on the stage found this charming fellow such a thorn in the flesh. There was one exception—Helene's teacher of sculpture. His liking for the new secretary grew in direct proportion to everybody else's dislike. At times he began to say something really clever, but was always stopped short by the playwright's insensate desire to send him out on the veranda to smoke a cigar. Probably that will impress one as being the fault of The New Secretary—it stops irritatingly short of being really clever. But then, one will have to travel a long way before seeing so pretty and charming a young woman as Marie Doro.

FOUR STUDENT PLAYS

The Love Game: A Comedy in Two Acts by Adolphe Aderer and Armand Ephraim. Translated from the French by Mrs. Charles Avery Doremus. The Dawn: A Poetic Fantasy in Three Scenes by Lucine Finch. The Separation, A Play in One Act by Valentine de Saint-Poinet. Adapted by Mortimer Delano. The Superior Miss Pellender: A Comedy in Three Acts by Sydney Bouchett. Produced by the Senior Members of the American Academy of Dramatic Arts at the Empire Theater, Thursday, Jan. 16, and Thursday, Jan. 23, 1913.

Cast for The Love Game:

The Duke de Vermont ..... William Webster
The Chevalier de Granval ..... Karl Ritter
Lucas ..... Donald Cameron
Michu ..... Joseph H. Graham
Lucette De Verte-Allure ..... Carree Clarke
Herminie De Verte-Allure ..... Ellen Langdon
Suzon ..... Gilda Leary

Cast for The Dawn:

A Princess ..... Elinore Lilley
Handmaid to the Princess ..... Ardelle Cleaves
A Moon Goddess ..... Florence E. Wollersen
A Faun ..... Joseph Schildkraut

Cast for The Separation:

Serge ..... William Stief
A Youth ..... William Webster
Marthe ..... Maud Hellner
Claire ..... Else Howard

Cast for The Superior Miss Pellender:

Mr. Tister ..... Raymond W. Lockwood
Master Noel Pellender ..... Giles Low
Mrs. Pellender ..... Florence E. Wollersen
Miss Pellender ..... Madeleine King
Miss Edith Pellender ..... Ricca Gruska
Miss Nancy Pellender ..... Ardelle Cleaves

The Love Game is a comedy almost entirely of dialogue—bright, merry dialogue, the fun of which is well kept in Mrs. Doremus's pleasant translation. The task of making the comedy amusing is doubly difficult for young actors who probably find it not the easiest thing in the world to portray the most obvious emotions, let alone the nuances of surface feelings. Yet on the whole these neophyte actors of the American Academy of Dramatic Arts did excellently. Ellen Langdon, in particular, was quite charming as the sleepy Herminie, who never could resist taking a nap after dinner. And Caree Clarke, although sometimes nervous and frightened, was as pretty as a picture. Once or twice she acted with real grace and vivacity.

The play is a pretty French trifle, reminiscent of DeMusset's light comedies, in which a young man, because he thinks an appointment depends on it, breaks his engagement with a young lady to wed an older. The rejected young lady, in turn, becomes engaged, out of spite, to her lover's uncle. In the end the uncle and older lady make a match of it and the two young people are reconciled. Before this happens, however, there is ample opportunity for little love spats, which the youthful players made entertaining.

Of quite different calibre is The Dawn, a poetic fantasy with a scene in a deep wood and the garden of a palace. Just why it is called poetic we are unable to say, for the play is almost entirely in prose—stilted prose, to be sure, but still prose. The story is of a faun who is unwillingly given a soul by the moon goddess. Blessed with this possession, he is able to fall in love with a princess. This action is followed by his loss of the soul. Taught by love, he this time gladly seeks a soul and in the end finds it. We are left to hope that he and the princess will be very happy. The Dawn is decidedly stupid.

It was, nevertheless, very creditably acted. Joseph Schildkraut, son of the well-known German tragedian, played the faun excellently. He showed signs of unusual power.

The second Thursday performance also consisted of a double bill. The one-act play Separation was an unpleasant, talky little story of a wife tied to a paralytic husband who falls in love with a youth and wavers between suicide and flight with the youth. The audience is left uncertain as to just which of the two she chooses, which seems rather a pity after listening to so long a discussion about love and duty. Every person in the cast was competent.

The Superior Miss Pellender was charming amusement. The comedy told the story of a pretty widow who is dominated completely by her four children, especially her eldest daughter Grace, the superior Miss Pellender. Mrs. Pellender is in love with silly old Tister, but both she and Tister live in mortal fear of Grace's opinion of the match, and dutiful mother that she is, it takes her the varied course of three acts to acquire the audacity to elope with him. All of it is quiet and pleasant fun. One characterization stands out with unusual vividness and charm—that of the mother by Florence E. Wollerson. Of all the actors and actresses I observed during the two Thursday afternoons, Miss Wollerson seems to me the one player with a sure future. Many of the others by further training and discipline and experience may become expert and finished actors. Hardly a single one failed to reveal latent possibilities. But Miss Wollerson has the natural aptitude, the inherent histrionic gift, which in time ought to make her a great comedienne. Even now her work is superior in deftness and intelligence to one-third the acting that enjoys the prestige of Broadway electric signs.

All in all, this senior class of the American Academy of Dramatic Arts is a decided credit to the school.

"THE DIAMOND DINNER"

A Comedy in One Act by Bayard Veiller. Produced at the Union Square Theater, Jan. 20. The Cast:

Mattie ..... Ines Buck
Police Inspector Mason .... Mitchell Lewis
James ..... Eric Matin
Isidore Einstein ..... Philip White
Edward Wilson ..... Frank Kirk
Frank Thomas ..... Carson Pell
Joseph Harris ..... Caryl Gillin

Mr. Veiller certainly did not live up to the reputation of his Within the Law with his new vaudeville sketch. Four jewelers hold a banquet, inviting as their guest of honor, the master crook who has been robbing them for a long time. A police inspector hears of the affair, arranges one of those over-worked dictagraphs and waits in the next room. The thief arrives, proving to be a woman. The detective appears, revolver in hand, but the woman gets control of the situation by suddenly holding a bomb aloft and threatening to blow the room to pieces. She gathers all the diners' valuables, and just as she goes out the door, tossed in the bomb, which proves to be a rubber ball. The playlet, weak in characterization, in lines and in construction, and lacking any particle of suspense or tensity, falls very flat. The acting is as far from commendable as the sketch itself.

"THE SEAL OF SILENCE"

A Playlet by F. A. Crippen. Produced at Keith's Union Square Theater, Jan. 13, 1913. The cast:

Father Egan ..... Walter Law
Catheleen Egan ..... Ina Brooks
Charles Elliott ..... Edwin Caldwell
Lieut. Connolly ..... James Motta

In The Seal of Silence, Mr. Crippen has chosen a story of the confessional—of a priest who receives the confession of a murderer only to learn that the man has killed his own brother. By the laws of the church, the priest's lips are sealed, although the dead man is of his own flesh and blood. The one-act drama stretches the probabilities in plot but it is reverent in handling and of tense, concise and virile strength. Much of its force is due to the thoroughly admirable playing of Edwin Caldwell as the conscience-stricken, hysterical and terrified murderer. Here was emotional acting—vivid, striking and gripping—not surpassed anywhere on Broadway. It riveted the attention every moment. Mr. Law did well as the priest.

On the same bill Virginia Harned was seen to poor advantage in a shallow little comedy, The Call of Paris, presenting the oft-tried theme of equal sex standards in the home. Charles White was very wooden in Miss Harned's support. Prominent on the programme was Dorothy Kenton in a neat banjo specialty and Maud Muller and Ed. Stanley in a little "patter" turn.

OTHER PLAYHOUSES

WEST END.—Ready Money at the West End last week was well received. Hans Robert, Henry Miller, Jr., Estelle Wynne, and an excellent cast presented this comedy. This week, The Red Petticoat.

GRAND OPERA HOUSE.—This week Chauncey Olcott is making his first appearance in New York in The Isle of Dreams at the Grand Opera House. The piece gives the popular and refined player excellent opportunity to display his versatility in all the attributes that make an Irish comedian an appealing personality.

FOUR SUFFRAGE PLAYLETS

Mary Shaw's sketch, The Parrot's Cage, was one of the four features of the suffrage performance at the Berkeley Theater, given Friday night, Jan. 24, under the direction of Mrs. James Duane Livingston, representing the Woman Suffrage party. It was a clever bit of symbolism and wit. Another interesting event on the programme was George Middleton's Tradition, a one-act sketch written especially for his wife, Fola La Follette. Dealing with the subject of a father's viewpoint in regard to careers for his son and daughter, it gave Miss La Follette good emotional opportunities.

THE CALLBOY

UNCOLLECTABLE.

It is so sweet to know, dear love,
That such a love as ours can be;
That two great thoughts all else above
Are thine of me and mine of thee;
That never knight in mail and glove
Was nobler than I seem to thee,
Nor ever was there spotless dove
But envied thee thy purity.

Yet all our joy that seemed complete
Is drowned in tears of vain regret,
And hopelessly do we entreat
For solace we shall never get;
The perfect bliss we'd thought to meet
Is lost in Life's most cruel debt—
There's naught to make amends, my sweet,
For all the years before we met!

The successful production of Stop Thief at the Gaiety Theater would appear to indicate that, whereas there is indisputably a very appreciable good deal in a title, it is nevertheless not necessarily the whole business. The name Stop Thief had been used for dramatic purposes before the present Gaiety presentation and it is not recalled that its other experiences were attended with glittering glory. One of these was a sketch written and copyrighted by the late Edmund Day, author of The Round-Up and other things, and brother of George W. Day, the amiable burnt-cork artist, who has come into his own as the porter in Excuse Me.

Edmund Day's Stop Thief was presented in vaudeville by Laura Burt and Harry B. Stanford seven or eight years ago and, while favorably received, did not seem to score any epochal sensation. The writer has occasion to remember the production for, when it was made, he had just completed another sketch with precisely the same title, written to order for a prominent vaudeville couple by whom it had been duly accepted and who had gone so far as to have stationery printed, bearing the name. Mr. Day's production caused these people to abandon their playlet untried, they declining to consider any substitute title and believing that Mr. Day's prior production constituted absolute, exclusive right to the name. The vulnerable qualities of the copyright law were pointed out to no avail and the insatiable theater-going public was forever denied an intellectual treat of purest ray serene.

All this merely by way of remarking the fact that the Gaiety producers apparently are not so punctilious as was that vaudeville team about the use of a second-hand title. And, as Artemus Ward observed, the old world continues to "revolve on its own axletree once in twenty-four hours."

Sallie Fisher prima donna in Eva, has turned composer, and will bring out a new song within a few weeks. This is not Miss Fisher's first attempt at composing, but she will use greater care in preparing this composition for the market than she did with her first effort, a march which proved very popular. She composed this march and then, appalled by her temerity, submitted it to a music publisher under a *nom de plume*. The publisher retained the copy for some time and then returned it with a letter stating that the music was delightful, but expressing regret that he could not publish it at the time, owing to the heavy demand upon his presses.

Some time afterward, Miss Fisher, with friends, was dining in a popular restaurant and the orchestra dealt out a composition that sounded strangely familiar to the prima donna. She sent a waiter to the leader with requests to see a copy of the score, which was brought to her and she recognized her own composition under another name. When she explained the situation to her companions they were indignant and suggested redress.

"No, I don't think I can do anything," said Miss Fisher. "They have stolen a march on me this time, but I shall know better again." THE CALL BOY.

RICHARDS WANTS ALIMONY

Lulu Glaser's Leading Man Sues for Divorce in Denver

DENVER, (*Special*).—Suit for divorce from his wife, Martha Miner Richards, was filed in this city, on January 24, by Thomas Richards, the stage partner of Lulu Glaser and former matinee idol with The Chocolate Soldier.

Richards charges desertion, mental cruelty and physical violence. His wife thrashed him soundly on numerous occasions, he alleges. He wants $2,000 alimony.

Mrs. Richards, who was served with the papers in the case, retained John A. Barnet of this city as her attorney, who will contest the case. She is as anxious for the divorce as her husband is, she admits, but she will resist the legal separation until her damage suit against Lulu Glaser has been tried.

Mrs. Richards was formerly a choir singer in this city, but recently went to Pittsburg where she sued Miss Glaser for $50,000 for alienating the affections of her husband, Thomas Richards.

"BELLA DONNA'S" LONG TOUR

Alla Nasimova will play Bella Donna to the Coast, reaching Los Angeles in July, according to present plans. Afterward her course will lie through the Northwest, and her tour will be the longest she has undertaken since becoming an English-speaking actress.

GRACE FILKINS TO STAR

Grace Filkins is to be starred in The Love Leash, a new comedy by Anna Steese Richardson, the newspaper and magazine writer.

AN INTERESTING PLAYWRIGHT

(*Continued from page 8*)

popular and an artistic play. If I were writing just for an audience of philosophers, I would have no trouble at all."

I ventured to observe that perhaps "comic relief" arose as one of the many attempts of playrights to succeed in pleasing everybody. Mr. Maugham agreed.

"One thing I admire in your American melodramas," he said, "is the way the comic relief is interwoven with the main story, so that it is an integral part of the play. The majority of the English melodramas I see in London are built on this order; a thick slab of exciting dramatic situation, then a thick slab of comic relief, then another slab of undiluted drama, and so on."

This remark about comic relief suggested further praise of America to Mr. Maugham. He said that had he known about America a few years ago what he knows to-day, he would have settled here permanently. He believed there were fine opportunities for the young playwright in this country.

Recalling Mr. Maugham's interest in philosophy, I tried to connect it up with some theory of character depiction on the stage.

"To the thoughtful observer," Mr. Maugham had remarked, "praise and blame, except as practical expedients of discourse, are ridiculous. No man is really 'strong'—it is an illusion of perspective or human viewpoint."

"How is it possible, then," I asked, "to give the whole picture of a character on the stage, where sharp contrasts must appear?"

"It is not possible," said Mr. Maugham, briefly. "I rather suspect that if you showed a man as he really was, he would strike an audience as decidedly weak. Probably, too, he would be uninteresting. No—you can only show aspects of character in a play, certain sides. It would not be safe to give the whole story of a character. Nor would it make a good play."

Mr. Maugham is just now very busy completing a new kind of farce, a farce neither of situation nor character, but a farce of idea. That is, he is taking certain ideas and pushing them to their farcial extreme, using his characters illustratively. Whether he will complete it in time for production this Spring is uncertain. Probably it will not be seen in New York until September. At any rate, we may feel sure that when acted it will furnish capital entertainment.

H. E. STEARNS.

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AN INTERESTING EXPERIMENT

COLONEL SAVAGE is making an interesting experiment at the Broadway Theater, where he has just produced Somewhere Else—interesting because it is a distinct attempt to revive a class of entertainment that was extremely popular for some years, and then lapsed into a deserved state of desuetude because of its blatant absurdity.

Apparently MR. SAVAGE was the first to foresee the end of musical burlesque, for he presented The Merry Widow, and thus made himself the pioneer in reviving interest in a legitimate form of light musical works whose popularity was great in the days of COLONEL MCCAUL, ARONSON, and CONRIED.

In now reverting to a form of extravaganza which seeks its triumphs in exaggeration of characters and typical nonsense it seems that the enterprising impresario has lost faith in the intelligence of the public.

It has been a source of widespread satisfaction that something was being offered at the playhouses better than the tiresome burlesques of the E. E. RICE stamp; and, truly, managers who have handled the better class of operettas intelligently have had no cause to complain.

The public even hailed with delight the revival of Robin Hood, The Pirates of Penzance, and Pinafore, and patronized liberally The Chocolate Soldier, The Spring Maid, The Siren, The Quaker Girl, The Arcadians, and other works of that kind. Gypsy Love, though but mildly successful here, scored a distinct triumph in London. The Girl on the Train, a success in London, was a failure here.

MR. SAVAGE had some failures, but it is a question whether he used as good judgment in casting those particular operettas as he did in The Merry Widow. Our observation on broad principles confirms the impression that half the failures of past seasons were directly attributable to faults of production. The phenomenal success scored by certain Viennese operettas created a feverish, unhealthy activity among a number of managers and a tendency to slap on a work without due regard for its requirements. Of course, the blame was put anywhere except where it belonged, and the least deserving victim of this generalization was the public.

It has not yet been demonstrated that the public will support nonsense and stay away from something better. And success or failure has nothing to do either with the period of an operetta, the locale, or any other of the half dozen reasons usually assigned for their failure or success. THE MIRROR believes that the public wants the first best, and it believes that the public has expressed no desire to exchange the operetta for burlesque.

Hence we look upon COLONEL SAVAGE's Somewhere Else as an interesting gauge of public taste.

MR. KLEIN, EXPERT

CHARLES KLEIN, the playwright, is once more in evidence in the capacity of first aid to injured dramatists. In the case of IDA HAMPTON BARNES *vs.* WILLIAM C. DE MILLE, charging infringement of her copyright in a vaudeville sketch, The Woman of To-Morrow, MR. KLEIN recently posed as an expert witness and deposited sundry platitudes before COMMISSIONER SHIELDS, intended to show that there was nothing novel in the plaintiff's play, and much more to the same effect.

We know nothing of the merits of the case, but recall similar testimony before the same Commissioner when FLORENCE JERROLD sued for infringement of her rights in the case of Paid in Full. And we recall the alacrity with which MR. KLEIN gallantly rushes to the fore whenever similar questions are involved.

Somehow it is made to appear that MR. KLEIN's expert testimony on the ethics of playwriting has a sacred character. True, MR. KLEIN has added to the sum total of the shilling shockers, to the enduring delight of the gallery gods. Many of his composites of theatrical odds and ends have thrilled the vertebrae of pensive chambermaids, and salesladies have wept over the emotional hardware of his persecuted heroines and the heroics of his gramophone genius. But we are frank to say that we do not regard his utterances on the ethics of authorship as of oracular importance. Successful as he has been, his plays have come and gone like the ephemera of Spring.

We attach far more importance to PROF. BRANDER MATTHEWS's testimony in the same case touching the unconscious assimilation of a common idea by different minds.

But his testimony is general—MR. KLEIN's is specific. He is the stormy petrel of all cases of conflicting authorship.

TOO FLATTERING BY FAR

(Cincinnati Times-Star.)

THE DRAMATIC MIRROR has issued an attractive number to celebrate its thirty-third birthday. Under the editorship of Frederick F. Schrader, one of the best-equipped critics in the United States, this theatrical periodical is showing improvement even upon the period when it was under the supervision of Harrison Grey Fiske.

SPARKS FROM THE FLASHLIGHT

(Boston Transcript.)

The Belasco Theater on a first night is the hardest to get into in the world. People do clutter things up so, standing about the lobby waiting to be seen. They even ornament the aisles. A manly shape leans against the rail of the orchestra pit. Two or three couples wander up a row or two between acts to talk to those dear, dear friends whom they only meet twice a year, when the "Wizard of Broadway" gives one of his exhibitions. Perhaps it is the restlessness of being lost in the dark; for the intimate, parlor-lamp gloom of the theater sets everyone talking and walking.

But, after all, why not? If you didn't move about nobody'd know you were there. And there are really some very serious difficulties over tickets before you can enter the Belasco Theater on such an occasion. It is a little microcosm that the wily manager assembles. Wealth, health, brains, genius, temperament, "looks," discipleship—there is a reason for everybody. And so everybody lets you see.

For once the critics assert themselves. Perhaps they feel privileged, these uniform praisers of the producer's work. At any rate, a black-pated gentleman hisses "Burns" down three rows, and the *Mail* comes up to chat with the *Evening World*. We are all of us just as busy being "hearty." We push it farthest when the curtain is up. Every line gets a laugh. The sophisticated are as happy as those who think they are, for they know that no applause from their own hands is needed to bring Mr. Belasco forth suspended from his own white forelock. With that customary hullabaloo the ritual is over; all but the journey of the critics to their offices and their unanimous verdict in the morning paper, "Another Belasco Triumph." The day that some reviewer changes his mind in the subway, the greatest tradition of Broadway will be disastrously smashed.

SUNDAY AMUSEMENTS.

Editorial in New York "Times," Jan. 23, 1913.

A bill introduced by Mr. Stilwell, in the State Senate last week, so amends the law regulating Sunday entertainments in New York as to prohibit all "vaudeville" performances of any sort, and all moving or stationary pictures, and provides for the punishment of any person supplying electricity or gas for use in such exhibitions. This is drawing the line very closely. Experience indicates that so stringent a law could hardly be enforced. It is to be noted that the amendment does not prohibit the performance of vocal and instrumental music, while it does prohibit perfectly harmless and edifying illustrated lectures on Sunday, such as those of Mr. Elmendorf and Mr. Burton Holmes. It is a question, also, whether it does not prohibit art exhibitions. The pictures in the Metropolitan Museum of Art, for instance, are "stationary."

One difficulty in the enforcement of the law might grow out of the dubious meaning of the word "vaudeville." This term has been appropriated in recent years to describe variety performances. They are called "vaudeville" in press agents' English; but Mr. Stilwell uses the word as he uses "tragedy," "comedy," and "farce." A vaudeville, according to Webster's dictionary, is, variously, a slight dramatic sketch, with songs; a pantomime, a popular French song, with refrain; a street ballad, or a variety show. There seems to be a problem for legislators in this confusion. Mr. Stilwell's bill is doubtless well meant, but there has been no scandal lately associated with such Sunday entertainments as we have, and we have no doubt that popular sentiment is against further restrictions.

MAINTAINING MR. FISKE'S STANDARD

The manner in which the high standard set years ago by Mr. Fiske is being strictly adhered to by the present staff of THE MIRROR is the reason for words of heartiest congratulations for the best theatrical organ from its many friends.

RALPH BINGHAM.

DOUGLAS, WYOMING.

"THE MIRROR'S" IMPROVEMENTS

Editor DRAMATIC MIRROR:

SIR.—I would like to say, *en passant*, that THE MIRROR is growing more attractive every number. It may be because one has to wait so long for it out here. At all events, it pleases me more these days.

MARGARET SAYERS.

ALCAZAR THEATER, SAN FRANCISCO, Jan. 13, 1913.

EDITOR'S LETTER BOX

Sadie Burke, Brooklyn, N. Y.—Evelyn Watson has returned to the Gotham Stock in your city.

F. F. D.—Madame Marie Bonfanti, Broadway near Forty-sixth Street, teaches stage dancing.

F. C. P., New York.—The Girl From Paris was presented at the Herald Square Theater, New York, Dec. 8, 1896.

E. P., Providence.—Write to the house manager for the information you desire. Nance O'Neil is now in vaudeville.

F. N., New York.—The initial performance of Paul Armstrong and Rex Beach's farce, Going Some, was given at Waterbury, Conn., March 16, 1908. The play was presented in New York at the Belasco Theater, April 12, 1909. Messrs. Shubert were the managers.

D. G. F., New York.—Mme. Francesca Romana Magdelena Janauschek was the lady's full name. She was born in Prague, Bohemia. Mme. Janauschek died Nov. 28, 1904, at the Brunswick Home, Amityville, L. I., and was buried in Evergreen Cemetery, Brooklyn, N. Y.

THE BEST EVER

Editor DRAMATIC MIRROR:

SIR.—The annual number of THE MIRROR had a large sale in this city, and every one pronounces it the best that has ever been published. The many improvements that have been made in THE MIRROR place it at the head of all dramatic publications. May the year 1913 be most successful.

W. F. GEE.

FALL RIVER, MASS., Jan. 17, 1913.

PRAISE FOR "THE MIRROR"

Editor DRAMATIC MIRROR:

SIR.—Though tardy in expressing it, my satisfaction with the change in management of THE MIRROR is none the less sincere. The new editor does not do his spring house-cleaning with the whitewash brush. One does not have to read pages of eulogisms about this person and that which savor more of patent-medicine advertisements than anything else. Those at the helm of THE DRAMATIC MIRROR do not hard-a-port when they should starboard; they are navigating fearlessly with a capable crew and carrying a cargo of good intentions.

The criticisms of plays give readers an intelligent idea of what those plays really are; they are just without being abusive. I am confident that the new editor and his staff are working honestly, earnestly and fearlessly for the promotion of the drama in America and for the advancement of the profession generally. The expose in the last issue of the methods followed by certain managers to fill their theaters with fake audiences was certainly to the point; likewise the editorial entitled "Author's League" in a previous issue.

That success will surely attend THE DRAMATIC MIRROR so long as it adheres to the high standards and principles laid down by the new management is the belief of

A PROGRESSIVE.

NEW YORK, Jan. 21, 1913.

"SPLENDID!"

Editor DRAMATIC MIRROR:

SIR.—The annual number—*splendid*.

SAGE HOLCOMB.

CASTLETON, WIS., Jan. 17, 1913.

GOOD WORDS FOR THE AGENT

Editor DRAMATIC MIRROR:

SIR.—Dramatic agencies are apt to be regarded as necessary evils by actors who, needing an engagement, wait anxiously, nervously and impatiently to ask if there is "anything doing."

The strain upon the tired agent is hardly appreciated, still less the fact that sympathy for the actor's disappointment, hidden beneath a mask of apparent indifference, is a large factor in causing that "tired feeling."

Happening in to the Packard agency on the morning of Christmas Eve, the writer was invited by Miss Humbert—the manager and head of the engagement department, whose courteous and kindly manner has cheered and encouraged so many to brace up and overcome the "voudoo" which seems to persistently follow most actors at intervals in their career—to enter the sanctum sanctorum devoted to managers.

A large Christmas tree had been set up, upon which were hanging a number of unsigned contracts. All the office staff joined hands, laughingly danced around the tree and expressed the wish that they could present a signed contract to every disengaged actor. The laughter was followed by sympathetic remarks bewailing the fact that so many excellent actors were at liberty and that prospects looked so discouraging. Not one word was spoken of the effect of bad business on themselves.

Kindly publish this deserved tribute to a class who seldom receive thanks or expect appreciation, and whose commissions are so often included in the "bad debts."

A happy and prosperous New Year to them and their clientele.

AN EX-DRAMATIC AGENT.

ON THE RIALTO

MacDonald Hastings has gone back to London and told them that we speak a dialect. He solemnly assures the dear Londoners that his play, The New Sin, failed because we did not understand the English spoken by the English Company which presented it.

"The difficulty experienced by English actors in making themselves understood in America," said the playwright, "applies only to those playing in works of the new school. Of course the Americans understood Irving and Forbes Robertson, because they presented plays in which the declamatory style nearly always was necessary. They understood Lewis Waller in Henry the Fifth, but the Vedrenne-Eadie company in The New Sin had them completely beaten."

This is exasperating! But to prove the utter fallacy of Mr. Hastings's contention we will remind him that the principal parts in New Sin were played by Cyril Keightley and Julian L'Estrange. Both were well-known players in New York long before Mr. Hastings discovered us. Both are appearing in The Spy at the Empire Theater now. No one has heard any criticism on their pronunciation. We think we understand the English language, provided it is spoken correctly—and that applies to actors whether they come from London or Kalamazoo.

Mr. Hastings finally gets down to a concrete basis. Without naming it, he refers to THE MIRROR in the following fashion:

"It is not a question of twang at all. It is a question of pronunciation, of the accentuation of syllables. They use the same words as we, but pronounce most of them differently. While I was in New York one critic published a long list of words which he averred Basil Gill pronounced wrongly. In every case Gill was right and the critic wrong. America not only mispronounces words, but publicly defends its mispronunciation and attacks our correctness."

Isn't this delightful? Mr. MacDonald sets himself up as an authority on orthoepy above Webster, above the Century and above the Standard dictionaries, which THE MIRROR quoted in support of its contention that certain words were mispronounced at the Century Theater, and simply dismisses the subject with the statement that "in every case Gill was right and the critic wrong. America not only mispronounces words, but publicly defends its mispronunciation and attacks our correctness!"

The trouble with Mr. Hastings is, he is chagrined over the failure of his play and he would fain charge it to our ignorance.

♣

Ethel Barrymore in J. M. Barrie's The Twelve Pound Look:

Honor to him who shows us
"Success" as a sorry bore;
And much as we honor Ethel,
Let us honor Barrie more.

♣

All Baltimore is talking of the society reception dances given in honor of visiting companies playing at the New Academy of Music. The dances are an innovation in the theatrical world and the creation of Tunis F. Dean, manager of the popular playhouse.

The balls, given monthly after the theatrical performances, have upset the staid Maryland city. The distinction of being a guest has become the goal of the city's society folk. The ecstasy of gliding through a dreamy waltz with a pretty stage favorite, rollicking through a merry barn dance with a famous comedian or whirling through a lively two-step with a dashing matinee idol is stirring the hearts of the younger set, while the society matrons and their husbands, as well as Baltimore's bachelor cavaliers, strive equally hard to be within the lucky circle of invited guests.

The first of the balls was given on December 12, in honor of The Pink Lady company, and to paraphrase Frank Lalor's now famous words, "the worst of it was they liked it" so much that the monthly dances are now an established delight. The second came when the honored guests were the members of Eddie Foy's Over the River company, as well as William Faversham, Julie Opp Faversham, and Chauncey Olcott, the ball being tendered by the Baltimore Prowlers' Club on Jan. 9. The dance was equally successful, and now social Baltimore is looking forward to the next ball to be given to the members of Hattie Williams and Richard Carle's Girl from Montmartre company on Shrove Tuesday night.

And meanwhile all Baltimore is holding its breath until the much-sought invitations are out.

♣

Since the successful opening of Joseph and His Brethren, at the Century Theater, George C. Tyler, lessee of the house, has received more than a thousand letters and telegrams of congratulation, but not one of these has afforded him more entertainment than the following:

"MY DEAR MR. TYLER: I want to congratulate you on putting over the biggest success of the season. I am glad that you won, and of course you know that the solution of it all is that you had American actors, and I am glad that you have got onto yourself, for you have done more to discourage American art and artists than any man in the profession, with your European importations. Now you have a success played by American players of sterling ability, and I hope you make ten million dollars. I am not going to sign my name to this, as I may want a job from you some day, and you might feel a little peeved as I have been frank enough to voice the sentiments of a good many others of the profession. With all good wishes,

"Respectfully yours,
AN AMERICAN ACTOR.

"New Rochelle, N. Y."

A press notice states that Mr. Tyler counted up on his speaking parts and found he had twenty-four played by English, twenty by Americans, six by Germans, five by Irish, one by a Mexican—thirty-six foreigners and twenty Americans, a showing not arrived at by design, but in the natural course of stage events.

♣

A cablegram from Berlin informs an interested world that Richard Strauss has written the leading musical theme of his Ariadne auf Naxos on the cuff of his shirt sleeve, whereuupon Irené Bergé comments:

"Well, he has money enough to pay his laundry bills—he is not a struggling composer in New York!"

♣

Oh! Oh! what is this I hear from Blanche Bates—after one month of married bliss? Stop, look and listen:

"I wanted to be the old-fashioned clinging vine kind of a wife," said the actress, in a talk before several hundred women of social prominence in Colorado Springs on the 23d inst., "and when I promised to become Mrs. Creel I fully expected to darn his socks and cook two meals a day for him, but I have learned since I married that the type I always admired, and which I still regard as lovely and charming, is not at all practical.

"When I was on the stage it did not seem to me that women counted for so much. Now I am sure they count for everything, and that they really make the resistless tide of public opinion. I am not yet ready to admit that I am a suffragette, but I am becoming one."

♣

Robert ("Bob") Grau is one of the busiest writers of the day. His contributions to the press are prodigious, his fund of information and reminiscence well-nigh inexhaustible. And every time one meets him he has some quip or *bon mot*. Here is one of his latest, illustrative of the catholicity of managerial information. It happened when "Bob" was still a purveyor of vaudeville attractions.

Calling on Percy Williams, he said to him: "Percy, I want to offer you the greatest and newest vaudeville attraction. Remenyi!" "*Does she* do her act in one?" queried Williams interestedly.

THE PUBLICITY MEN

Tarkington Baker, a very well-known newspaper writer, now dramatic critic of the Indianapolis *News*, has been engaged by William A. Brady as general press representative, following, on Feb. 6, Leander Richardson, who resigns to become a partner in the firm of Bartholomae and Richardson, producers.

A cute little bulldog, dressed in a close-fitting jacket, which helps to keep him warm these cold days, and flaunting a big Sherlock Holmes pipe, held firmly in his teeth, has been running about Times Square for the last week advertising Somewhere Else, at the Broadway Theater. Evidently the example of the Officer 666 bulldog was catching.

W. R. Sill, who is now touring the South as advance man for Weber and Fields, received this blast of greeting when he reached Savannah, Ga., recently. It is from a leading newspaper in that city:

"Mr. W. R. Sill, advance agent for Weber and Fields's Minstrels, who is quite well known in Savannah, blew into town this morning. He is the first minstrel representative to be entertained at the Savannah Hotel."

Strange and marvelous are the battles for popularity now being waged in the regular advertising columns of the New York daily newspapers. The epidemic of plays about thieves and low life in general has become so bitter that The Conspiracy prints: "The *World* said: 'Within the Law is as meek as a lamb compared with The Conspiracy.'" Again: "Allan Dale said: 'The Conspiracy is more vivid than Within the Law.'" And this is the most unkindest cut of all: "The *Evening Sun* said: 'The Conspiracy is vastly more interesting than The Whip.'" To all of which Within the Law trenchantly and amusingly replies: "There is only one Within the Law. Beware of cheap imitations."

Profiting by the excess of a good thing, The Woman Of It proudly points out the fact that it is "a dramatic school for husbands and wives. . . . Not for the blasé or jaded. . . . A nice comedy about nice persons! Not a crook in it. And it's decent!"

Only last week The Woman Of It was advertised by the following, shrewdly worded statement, signed by William A. Brady: "I have received hundreds of unsolicited letters from the public saying that The Woman Of It is the brightest, cleverest comedy in New York. These letters state that the critics failed to do it justice. Critics are human and sometimes wrong. Any one who sees this comedy and does not like it will have his money refunded on application to the box office." Certainly this is appealing to the vanity of the public to refute the judgment of the critics. And who can deny that sentence, "Critics are human and sometimes wrong?"

Posters in twelve languages, French, German, Spanish, Italian, Dutch, Russian, Greek, Swedish, Yiddish, Chinese and Japanese, in addition to English, have made their appearance on Broadway to advertise The Whip and add to the cosmopolitan aspect of the community.

A press notice from the office of Ben H. Atwell notes a trifle grandiloquently: "The management of the English melodrama justifies this unique and revolutionary method of exploitation by asserting there are millions of people in comfortable circumstances in New York to whom an advertising appeal goes with double force if expressed in their native language."

Gaby Deslys and a heartrending story about the loss of $80,000 worth of her jewels reached town simultaneously last week. Of course they were the jewels that (former) King Manuel of Portugal is said to have given the vivacious dancer. Mlle. Deslys reported that she lost her valuables from her trunks, which must have been opened, according to her, in the baggage car on the trip between Albany and New York. At all events, while we are sorry for the dancer's loss, we have yet to admit that it made a very good newspaper story for her press agent.

J. J. Rosenthal, who is advance man for Gypsy Love, soon to play in Denver, has been making some unusual statements to the Western press about what is really taking place on Broadway. Listen to this chirp:

"New York managers are kidding themselves. In a big city like New York there are but three plays where they are selling out. Within the Law, Montgomery and Stone in The Lady of the Slipper, and Oh! Oh! Delphine. The trouble to-day is that managers make no appeal to the middle class. They cater to a few rich merchants, who get a box on a pass. They are tickled to death to have a few society people in the parquet, while the gallery and balcony are empty."

We could quote much more of the same kind, especially Mr. Rosenthal's amusing notion that he "discovered" Mabel Hite, and was the only Simon-pure exploiter of George Broadhurst in his early days; but the above quotation is ample indication of how certain press agents love to talk—when they are at a safe distance from Forty-second Street.

PALMER C. SLOCUM
Publicity Manager Hippodrome Theater, Cleveland, Ohio

Anna Marble, perhaps the best known of all the women press agents in the country, has been engaged by the A. H. Woods company to do the publicity work for Within the Law in its country-wide campaign for popularity. Or, more correctly speaking, she will be the general press representative. Up to a few weeks ago, Miss Marble was the general press representative for the Hippodrome, where she succeeded in setting a pace that made even old-timers sit up and take notice. May all good fortune in the world attend her in her new position.

Charles ("Kid") Koster, late of the Henry W. Savage, and the Shubert Brothers advance forces, is at present in advance of The United Play company's production of The Lion and the Mouse. Mr. Koster will again next season be with the opposition of the Ringling Brothers circus.

NEW THEATERS

A new theater for East Des Moines, to be known as the Amuzu, will be installed at once by a company of Des Moines men, who are incorporating to-day under the name of the Amuzu Amusement Company. The theater will be located at 515 East Locust Street. The company will incorporate for $25,000.

Two capacity houses marked the opening of the Lyceum in Canton, Ohio, Jan. 13, and a pleasing bill has drawn good business for remainder of week. The theater is entirely modern, fireproof and beautifully decorated, seating 1,200. Manager Abrams received many beautiful flowers at the opening. Five acts are given, booked by U-B. O. Orpheum. A suffragette bill of seventeen women, with not a man on the bill, drew well, Jan. 13-18.

The Broadway Theater will be the name of the large, new theater in course of erection at Broad Street and Snyder Avenue, Philadelphia. The house will have a seating capacity of 2,900, and will be erected of stone, brick, terra-cotta and steel.

It is now decided to erect a new theater on the Winthrop schoolhouse site, at Tremont Street and Dix Place, Boston. It will be managed by the Wilbur-Shubert Company, and is in the neighborhood of the other Wilbur-Shubert houses, the Majestic and Shubert theaters. No more than 1,000 will be the capacity.

BROADWAY FAVORITES OF THE SEASON

MARY PICKFORD.

For the past three years the name of Mary Pickford has been on the tongues of millions who have seen her in the enactment of all phases of emotion, for in the moving picture world she has won many ardent admirers who daily wait with ardent enthusiasm to see the little leading woman whom they love, enter the Belasco playhouse where, in The Good Little Devil, Miss Pickford has achieved a distinct dramatic triumph.

It has been stated that the present engagement was Miss Pickford's first, but as Betty in Belasco's Warrens of Virginia, New York first saw this young woman who has now returned under the direction of Mr. Belasco.

Although still very young—and Miss Pickford's youth has all the charm of a girl fresh from boarding school—one of her good traits (of which she has many) is her willingness to be taught. For though she has already achieved success, she is always ambitious to appear in greater roles.

Mary Pickford was born in Toronto, April 8, 1894, and at the age of five was seen as Cissy in The Silver King, later appearing as Bootle's Baby in the play of that name. She also appeared as Eva in Uncle Tom's Cabin and feels she never would have been an actress had she not portrayed Eva, as well as Willie in East Lynne and the Little Mother in The Fatal Wedding, in which she toured the larger cities.

Melodrama and stock have both been successfully essayed by Miss Pickford and a season with Chauncey Olcott is favorably recalled by many.

What the moving picture field has lost the dramatic stage has gained. When one realizes the travels this young girl has experienced in the picture world, her dangerous ventures in aeroplanes, boats, automobiles, on horses, on ranches and on cliffs, her Juliette in The Good Little Little Devil makes it hard for one to realize that Miss Pickford is only eighteen years of age.

And here it is interesting to note that it was Carl Laemmle, president of the Universal Film Company and the World's Best Film Company, who first introduced Miss Pickford to the opportunities offered her in the moving picture field. This was several seasons ago at the Imp studios.

CHAMBERLAIN BROWN.

"THE IRON DOOR" NEXT WEEK

John Cort Will Give First Production of Allan Davis's Play at Thirty-ninth Street, Wednesday

Following the close of The Woman of It, at the Thirty-ninth Street next Saturday evening, John Cort will bring Allan Davis's new three-act drama, The Iron Door, to that theater for its first production in New York next Wednesday evening. Mr. Davis is perhaps best known as the author of The Promised Land, produced three years ago by the Harvard Dramatic Club at Cambridge, Mass. The cast is an exceptionally good one, and includes William Courtleigh, Forest Robinson, Charles Lane, Eugene O'Rourke, Leo Donnoly, Frances Slosson, Gertrude Dalton and Lizzie Conway.

PERSONAL

TRENTINI.—The characteristic picture of little Emma Trentini in the role of the street urchin in The Firefly, which adorns this week's cover of THE MIRROR, is from the White studio.

VON LUKE.—Eva Von Luke, now playing the role of the haughty Emily Martin, in Our Wives, at the Cort in Chicago, was born in Stettin, Germany, but came to this country as a child, and has always lived at St. Cloud, Minn. The family language in the Von Luke household was always German, and one of Miss Von Luke's pet ambitions and hopes is to play German in the Irving Place Theater in this city. "What I should like even better than that, and what I hope to do when I have time and money enough, is to go to Berlin and live there for a year, playing under Reinhardt. O, that would be an experience!" says the young actress.

BUTLER.—Cecil Butler, formerly in Seven Days, and more recently in The Greyhound, is on the road with a company of A Butterfly on the Wheel, playing the role of the husband, the Hon. Geo. Admaston. Dramatic critics in the places he has just played in Canada, gave him credit for very excellent work in the part. He will soon go South, to be on tour till May.

DANA.—Viola Dana, who has just made a strong impression as the Poor Little Rich Girl, passed unnoticed in an earlier performance this season. The play was Augustus Thomas's, The Model, and she had the minor part of Celeste Bergeret. But she has since changed her stage name and abandoned her own by which she was known in the cast of The Model—Viola Pflugrath. Her present success is well deserved.

PHILLIPS.—*The Monitor*, of San Francisco, edited by Charles Phillips, who has many friends in the profession, and who takes a lively interest in theatrical matters, is now publishing a regular weekly department devoted to the drama. *The Monitor* is the only Catholic paper in the United States which has a department of this kind, and it has already attracted, and won much praise.

MATTHISON.—Edith Wynne Matthison, who is giving a capital performance in The Spy, as the wife of Colonel Felt, first came to America under the management of Charles Frohman in Everyman. Since then she has appeared in the chief part in Professor Murray's translation of The Electra of Euripides at the Court Theater, London, and notably in The Servant in the House. So great was Miss Matthison's reputation as an actress in classical roles that it was at one time thought impossible to cast her effectively in a modern role. She is furnishing the best possible answer to that contention in her performances every evening at the Empire.

MAGRANE.—Thais Magrane is earning many favorable notices by her performance of the title role of

THAIS MAGRANE.

Everywoman in the Henry W. Savage company. She is an excellent actress with just the requisite poetic charm to make the role notable.

Henry Douglas has been engaged by Cohan and Harris to play the part of General Hohenloe in Hawthorne, U. S. A., the starring vehicle of Douglas Fairbanks. Mr. Douglas recently closed with the Western company of Within the Law.

PROMINENT CRITICS

Johnstone Studios.

JULIA M. TRAVER,
Dramatic Critic Hartford *Post*.

Julia Merrick Traver, dramatic editor of the *Hartford Post*, has been in newspaper work practically all her life, being one of the few women who have had an all round training in the business. She was born in Ohio. Her father, Col. Robert N. Traver, was a noted newspaper man of the Middle West during the thirty-five years following the Civil War, through which he served with distinction. The daughter had her early newspaper training under him. In her babyhood her family removed to St. Joseph, Mo., where her childhood was spent. The family returned to Ohio and in the 90's the daughter began her newspaper career, at one time, when little more than a school girl, editing and publishing a successful weekly.

After that came several years' connection with Ohio and New York state daily papers. Six or seven years ago she became a member of the *Hartford Post* staff and about five years ago its dramatic editor. During all of that time she has also been the paper's chief editorial writer and has had an active part in the development of this now highly prosperous newspaper.

Miss Traver is the owner of a library of valuable dramatic works—mostly old play books, prompt books and programmes—some of the books having formerly belonged to noted, or at least prominent players. Many of these came to her from her father who during his career was a dramatic critic and playwright of some note. He had a wide acquaintance among theatrical people, and some of the books of this library bear the autographs or marginal notes in the handwriting of distinguished players.

For six years, without a break in their continuity, Miss Traver has been publishing through the columns of the *Evening* and *Sunday Post* a "feature editorial" over the pen name of Katherine Kip, that has not only made her many friends in Hartford, but that has been copied extensively or used in many papers of the country. So well-known has this feature become that she is more generally known in Hartford and vicinity by the name "Katherine Kip" than she is by her own real-life name.

LANGTRY DISPLAYS NERVE

It was at Davenport's in Spokane. Event, New Years celebration, 1913. Star guest, Lady de Bathe (Lily Langtry). Condition, high-jinks.

A man steals behind the actress and pokes his finger into her shoulder with the exclamation: "Turn around, Miss Brown."

Surprised and shocked, the actress nevertheless maintained her equipoise. "I never moved a muscle. Just sat still and gazed straight ahead. Was not that an exhibition of what Americans call nerve?" commented Lady de Bathe. Which recalls an episode of some years ago of an heir to a throne, an actress and a piece of ice. Nor did it take place in America.

Glenn Anders and Ida Ellis made personal hits in 'Way Down East at the Broadway Theater.

"THE MIRROR'S" OLDEST READERS

PROMINENT MEMBERS OF THE PROFESSION AND CONSTANT READERS TELL OF PLEASURE AND PROFIT DERIVED FROM ITS COLUMNS

[THE MIRROR sought to find its oldest reader by advertisement, thinking that the thirty-three years of its existence had reduced the number of those who saw the first Copy of the paper to a small factor. The response has been so great that THE MIRROR has been overwhelmed with replies from those who declare they belong to the category of our oldest readers. Below are printed comparatively few of the many letters received, including some from prominent actors and actresses who speak of the benefit derived from their perusal of its pages.—ED.]

LED OTIS SKINNER TO STAGE.

My memory of the DRAMATIC MIRROR dates back many years. Indeed, in those early days of desire and yearning to be an actor I became the correspondent from Hartford. Perhaps it was one of the influences which led to my going upon the stage. Most truly yours,

OTIS SKINNER.

IN PRESENT FORM EXCELS ITSELF.

To the best of my knowledge and belief, I have not missed a copy of your valuable paper for about 28 years. In its present form, it not only excels itself, so to say, but seems to stand alone.

Yours truly,
GUIDO MARBURG.

"NEVER MISSED COPY SINCE 1879."

I have never missed a copy of THE MIRROR since January, 1879. I wrote for it 18 years. No, 20!

Ever of Thee,
JOHN ERNEST WARREN,
Librarian, American Dramatists' Club.

"EMBODIED ALL MY ROSY DREAMS."

I started reading the DRAMATIC MIRROR when I was very young, because it seemed to me to embody all my rosy dreams of the theater. I came of an absolutely untheatrical family, so there was no talk of the theater—in fact, great disfavor concerning knowing things about the theater, or people in it. Consequently, I used to buy THE MIRROR surreptitiously and devour its contents. It seemed to me the most rosy thing in life would be to go on a long tour of one-night stands, and I was always so keen about the stories in THE MIRROR, and thought actors and actresses gods and goddesses. THE MIRROR in itself gave me many a happy half hour, which I often paid for with a good scolding from my family. And even to this day I can enjoy reading about long tours in the West—in fact, I am afraid I am like the old war horse—anything connected with the theater is of vital interest to me.

With all good wishes, believe me,
Most sincerely,
JULIE OPP FAVERSHAM.

"AN INHERITED GOOD HABIT."

The plain fact is that I cannot remember the time when my father, C. Leslie Allen, has not been a consistent and faithful reader of THE MIRROR, and so, with me, it seems to be the case of an inherited good habit—let me add one that has always proved of genuine comfort and benefit.

Believe me,
Sincerely yours,
VIOLA ALLEN.

"DIRECT INFLUENCE ON CAREER."

I can very easily tell you "when and how I first came to read THE DRAMATIC MIRROR" for the first time I ever appeared professionally or otherwise on the stage, a man named Phillips, who has since died, was the Albany correspondent for THE MIRROR, and he was kind enough to send word to me that he thought I showed some promise; and I remember waiting breathlessly for the appearance of the next issue of the "wonderful New York paper" that was going to really print my name for the first time; and when it came it was almost too good to believe. I don't suppose I have ever had the genuine pleasure since that I experienced while reading your correspondent's encouraging words of praise, and when my little Summer season had ended and I found players, managers and all gone to fill their Autumn engagements, and I was left practically where I started, a little schoolgirl, with nothing gained but a slight experience, the thought of starting to New York was rather terrifying, especially when I was opposed on all sides by mother, sisters, cousins and aunts. So I used to get courage from rereading my MIRROR notices, and finally persuaded myself that there must be a place for one so ambitious, so willing to struggle, and, besides, who had so favorably impressed the correspondent of a prominent New York weekly. So you can see that THE MIRROR has had quite a direct influence upon my career; and then, too, when I played in stock companies, working obscurely, it was my only hope of being heard of outside the local papers, and I appreciated THE MIRROR notices more than I can express. My best wishes always.

Sincerely,
FRANCES STARR.

"HAS BEST INTERESTS AT HEART."

My first reading of THE MIRROR was, so far as I can remember, somewhere about 1888, when I first came over to America. But I have always enjoyed reading it, because it seems to me that it has the best interests of the profession at heart, and in the past two years some of its leading articles have been most interesting and helpful. Believe me,

Very truly yours,
WILLIAM FAVERSHAM.

"MIRROR" CRITICISMS RING TRUE.

I can't remember when I first started to read THE MIRROR, but I read it because I was interested in the letter list and route sheet of the different companies. It was a means of my getting a glimpse, now and then, of friends on the road, and then I became very much interested in the "Matinee Girl." Her advice helped me over many little difficulties in the early days of my career, and the interest has remained, for that is the first page I turn to now. And recently I have become very much interested in the reviews of plays. I think the present critic the best THE MIRROR has had since I have been a reader. His criticisms ring so true and seem so just.

Very sincerely,
EMMA DUNN.

BOON TO THE SERIOUS ACTOR.

Congratulations and long life to the New York DRAMATIC MIRROR. I have been a reader of THE MIRROR for fifteen years, and always find its editorials and special articles useful and inspiring. THE DRAMATIC MIRROR is a boon to every actor who takes his profession seriously.

Sincerely,
FORREST HUFF.

NECESSARY TO STAGE STUDENTS.

I have naturally always been deeply interested in the drama, and take pleasure in saying that I read your first number and have never missed reading one since. It is a necessity to any one who wishes to keep himself informed as to the stage in this country and elsewhere.

Yours sincerely,
C. T. DAZEY,
Author of In Old Kentucky.
Quincy, Ill.

OPEN DOOR TO AMERICAN STAGE.

When I first went over to the English-speaking stage, a veteran actor who took a fatherly interest in me said: "My boy, if you are to continue on the American stage you must become familiar with people and things in the American theater."

"What do you suggest?" I asked.

"Read the DRAMATIC MIRROR," he replied. I did, and I have been reading it ever since. Sincerely,

HENRY KOLKER.

READER SINCE EARLIEST DAYS.

I may not have read the first few issues of THE MIRROR in 1879. I began to take it when Ernest Harrison published it, having taken the Philadelphia *Dramatic Mirror* even before that. I have not missed an issue since 1879. ROBERT GRAU.

KNOWN FROM LABRADOR TO JAFFA.

And so you are 33 years old. Dear me! How time flies—just thirty-three years ago the first week in January I landed in New York, having jumped from Pittsburgh, Pa., where I had just begun my theatrical career, and I read your first paper (I think), and have read it ever since. I don't claim to be your oldest reader, but I am willing to make a bet I have read it in more out-of-the-way places. You will find a front page of THE MIRROR tacked on the wall in the hut on top of the North Cape. You will find a copy in the hotel at Hammerfest, the most northern town in the world. You will find a copy in an Esquimaux hut at main Northern end of Labrador. That's going north some, eh? You will find a copy in the hotel at Port Said, Egypt; also Salonica, where the Turks are having a picnic. If you care to ride out to the Pyramids and Sphinx, you will find a copy nailed to the wall in that ever-welcome beer hall at the foot of the Pyramids, to say nothing of Constantinople, Jerusalem, Jaffa, etc.

As ever yours,
GERALD GRIFFIN.
Edinburgh, Scotland.

"A VOICE IN THE WILDERNESS."

Eighteen months I lived alone in a California desert. When I came back to life everything in Los Angeles looked very dead—and Los Angeles is nothing if not new. Perhaps I would have gone back to my tent in Kern County if I had not seen a motion picture—perhaps motion pictures have more to answer for than their wildest enemies charge. I saw a Vitagraph production of Les Miserables and a Biograph production of some Roman story, the name of which I have forgotten. I thought it all over, and the magnitude and might and wonder of it all obsessed me. I looked for the periodicals that I knew must be devoted to the subject, and my ardor was rather dampened by what I read. Les Miserables and the Roman story were praised in precisely the same hackneyed terms as the twenty others. The whole tone of these trade papers was low. Undoubtedly the energetic editors were closely associated with the ad-pulling departments. Everything produced by a picture publisher was "very cleverly done," "splendidly acted," "sure to be a winner," et ceteras. It was very discouraging to read them. The editors were absolutely ignorant money-grubbers, the critics mere whippersnappers. Bad grammar and good taste rarely walk together. . . . Then I thought of THE MIRROR, and bought a copy. Dear old "Spectator" was up to his ears in laying down the rules and proper methods of what he called "the new art"—and my pulses began to beat faster, and I was sorry that THE MIRROR was not a daily paper. I felt like hugging the man. His was absolutely the only Voice in the Wilderness—and its sound was sweet to my ears. I wrote to him, and he sent back a nice letter. A year or so later I shook his hand in THE MIRROR office, and I said to him what I say now: that he, above and beyond all men and beyond all other influences, is entitled to the credit of having lifted motion pictures out of their idiocy. I am proud of the fact that I read THE MIRROR, for it lends dignity and power to an art that I love and have the profoundest respect for. Long may it live!

CHARLES L. GASKILL.

HAS COPY OF EARLY NUMBER.

I bought a copy of its first issue of THE MIRROR at the office, Union Square, quite near in those days to the celebrated engaging establishments of Simmons and Wall, Jake Spies, etc. My copy is dated January 4, 1879. I have it among a number of old programmes of that year safely put away. I was playing in the company of the late George C. Boniface at the time.

Yours truly,
HARRY JAMES HOLLIDAY,
Playing with Mrs. Fiske.
Chicago, Ill.

CONGRATULATIONS ON ADVANCE.

I can qualify as one of the oldest readers, and I want to emphasize the word, continually, with a big C. I started to write L. O. Fiske early in the week to congratulate him upon THE MIRROR improvement the last few months: live-wire departments, etc. I have heard a number of THE MIRROR readers speak of it.

Yours sincerely,
J. DUKE MURRAY.
Berwyn, Illinois.

REMEMBERS FIRST "MIRROR" ISSUE.

To say that I have read THE MIRROR every week from the first issue would be naughty, naughty, but I bought the first issue at Hawley's Book Store, in Cincinnati, and have been buying ever since.

Yours truly,
J. B. DORMAN.
Denver, Col.

HAS MISSED VERY FEW ISSUES.

I take pleasure in telling you I have been a constant reader of THE DRAMATIC MIRROR for twenty years, and during that time have missed very few copies.

Sincerely yours,
ALMA CHESTER,
Professional Woman's League, New York.

BECAME READER IN 1885.

I have read with much interest THE DRAMATIC MIRROR continuously since 1885, and have an old copy now of the date of 1891. Quite a number were destroyed by fire some years ago.

Very truly,
WILLIAM BREWER.
Anniston, Ala.

TAKEN "MIRROR" FROM FIRST DAYS.

I entered the profession in 1884 with the Boston Museum Stock company, and have taken the MIRROR ever since. Am still in the "biz," and glad of it.

Sincerely yours,
GEORGE B. BATES,
Touring, Augusta Perry Co.

VETERAN ACTRESS LIKES "MIRROR."

I am not sure that I read the first issue of THE MIRROR, but I do know I have missed very few issues since 1883, and, although I have not acted since 1905 (having been in the profession 84 years), I still take THE MIRROR, and expect to until I am called from this world to my long resting-place. Very respectfully,

(Mrs.) MARY E. BANKSON.
Newberg, Oregon.

READER SINCE FIRST ISSUE.

I have taken THE MIRROR since its first issue, and for seventeen years every week have mailed it to an old, retired actor. In THE MIRROR, season of 1880-1, you will find my card when I was a member of Lester Wallack's company, at Broadway and Thirteenth Street.

Yours truly,
GEORGE CONWAY.
New York.

READER "MIRROR" AS NEWSBOY.

I began reading THE MIRROR in June or July, 1879. I was a young lad delivering the New York papers, magazines, etc.

Very truly yours,
HARRY B. SCOTT.
Brooklyn, N. Y.

CONTINUOUS READER FROM 1888.

I have read THE MIRROR continuously since 1888. CONROY CANTERN.

ONE OF OLDEST "MIRROR" READERS.

While I am, perhaps, not the oldest reader of your paper, still you can count me as one of the oldest readers. I have been a continuous reader of your paper since the latter part of 1883. I was a subscriber in 1884 and 1885, and again, I think, in the nineties.

Very truly yours,
L. C. MOISE.
Covington, La.

READ EVERY ISSUE FROM 1900.

I do not claim to be one of the oldest readers of THE DRAMATIC MIRROR, but I do claim to have read every publication of THE MIRROR since September, 1900.

Sincerely yours,
ROSALIA ZALESKA.
Providence, R. I.

ENJOYED "MIRROR" FOR 26 YEARS.

I have read THE MIRROR since 1886, making 26 years. There are probably several persons living who have read it longer, but few who have gotten more enjoyment out of it. Very truly,

FORD L. SHOTWELL.
Bethlehem, Pa.

MOST DESIRABLE STAGE PAPER.

I have been a reader of THE MIRROR, whenever I could get it, for 29 years, and it still is, to me, the most desirable publication for news of the entertainment world.

I wish you continued success.

Very truly yours,
FRANCIS B. PURDIR.
St. Joseph, Mo.

CALLS HIMSELF "OLD-TIMER."

I have read THE MIRROR since January, 1884, and, while I may not be the oldest reader, I am surely an "old-timer."

Yours very truly,
MILAN NORTHROP.
Beloit, Wis.

READS "MIRROR" ON TOURS.

I have been a reader of THE MIRROR since 1883, five years before I entered the profession. When unable to secure a MIRROR in one town, I always got the back number at the first opportunity. Therefore I claim to be a constant reader since that time. Very truly,

MARK FENTON,
On tour, Thomas E. Shea Co.
Memphis, Tenn.

FIRST ISSUE A WELCOME GUEST.

I think I may claim to be one of the oldest readers. I remember quite well with what delight we greeted your first issue. We were playing the towns of the West that Winter, and THE MIRROR came to us as a welcome guest and filled the place of a long-felt want.

Faithfully,
MAGGIE BREWER,
Aunt Matilda, Old Homestead Co.
Toronto.

VIEWS PROGRESS WITH INTEREST.

LAUREL HILL, Queens Co., New York.

Have been a MIRROR reader since its birth. Recall well its old form and make-up, and have viewed with interest its progress and development. I hope THE MIRROR may continue to thrive, and send my best wishes for its success.

Yours respectfully,
O. A. GOULD.

CONTINUOUS READER SINCE 1881.

Speaking of oldest readers, while I do not make any pretensions of being the oldest, it may be of interest to some of THE MIRROR staff to know that I have read THE MIRROR almost uninterruptedly since 1881. Yours truly,

GEORGE BOUTILLIER.
Windsor, Ont.

A STAGE INSTITUTION.

When I came to the United States with Sir Henry Irving some—shall I admit?—twenty years ago, I felt like a stranger in a strange land, and the first friend I made was THE DRAMATIC MIRROR. It was like news from "home," and my only regret was that I had to wait a week between numbers. Since that time I have spent most of my time in this country, and THE DRAMATIC MIRROR, like other friends, has changed; but the change has been for the better, and I still find great pleasure in company with the current issue. To my mind, THE DRAMATIC MIRROR is an institution, and you know we English love "institutions!" Faithfully yours,

FULLER MELLISH.

Johnny Dale has left the College Girls company and joined the Mutt & Jeff (No. 1) company, with which he is playing the Tout. He has combined with Margie Catlin, having left his old working partner, Murry Harris. The team will be known as Johnny Dale and Margie Catlin.

PATHETIC LETTER WINS SUIT

Mrs. Sam Sothern's Plea for Restitution of Conjugal Rights Granted Promptly

Mrs. Sam Sothern, wife of the actor by that name, now playing in London in the American farce comedy, Officer 666, and brother to E. H. Sothern, made a pathetic plea for her husband's affection and the retention of her home, in a letter, which was the feature of a suit heard in the divorce court, in the British capital, on Jan. 16. Mrs. Sothern sued for the restitution of her conjugal rights.

When Sothern left his wife, on August 2, 1912, he wrote her a farewell letter, saying: "I won't see you again or communicate with you." In reply, Mrs. Sothern wrote:

"I am in receipt of yours saying you will never return to me. I am terribly upset, and, oh, so sad, because, as you are aware, there is no one I care for but you. I have tried to make you happy, haven't I? For years I have not had any attention or consideration from you, and want of it has made me so wretched, but it does seem that after all these years and after all I have put up with it is a cruel thing to break up our dear little home.

"Dear Sam, do come back to me. I shall expect you; and you know while you were away fishing in Ireland I have planned to have your room done up, and am getting everything nice for you. Your fond wife, JANEY."

Sothern's answer to this was that it was impossible to comply with her request. The court took instant action, and at once made order for the restitution of conjugal rights within fourteen days.

"DIE WACHT AM RHEIN" MS.

Royal Library Gets Composer's Highly Prized Original Score

The original manuscript score of "Die Wacht am Rhein" was the highly prized Christmas gift received by the new Royal Library of Berlin.

The "Rheinland" score bears the autograph of Karl Wilhelm, the composer, who lived at Crefeld from 1840 to 1865.

The Royal Library now possesses both the original words and music of the song with which Von Moltke's legions marched to death and glory in 1870.

NEXT FEDERATION PLAY

"The Hundredth Man" to Be Produced on Broadway, Feb. 10

Rehearsals are now in progress for the presentation of Hutcheson Boyd's new play, The Hundredth Man, under the auspices of the National Federation of Theater Clubs, on Feb. 10. Negotiations are now under way for a Broadway theater for the drama. The cast includes Robert Drouet, Elsie Esmond, Frank Weston and Franklyn Ritchie, who were seen in the Federation's production of His Wife By His Side, as well as Elmer Booth, last seen as the convict in A Gentleman of Leisure; Arthur Laceby, Louise Randolph, remembered for her playing in His Only Son, and Kate Mayhew. Victor Mapes has been engaged to assist Sydney Rosenfeld in the stage direction of the new piece.

On Sunday night, Jan. 19, a public meeting was held by the Federation in Aeolian Hall, and on Thursday afternoon, Jan. 30, a social meeting will be held in the Berkley Theater for the members. At that time a new one-act play, by Louis Rouillon, called A Texas Wooing, will be presented for the first time by a professional cast, headed by Stephen Grattan. A number of vaudeville managers will be present to see the playlet, which is said to contain an unusual thrill, and there will be a musical programme, speeches and other exercises.

Mr. Rosenfeld announces his intention of gradually creating a repertoire of plays and of taking a company to Chicago for a season in the Spring and Summer. The repertoire will number His Wife By His Side, The Hundredth Man, and other new plays, and the cast will be practically that now seen in the productions.

On Sunday evening, Feb. 2, the Federation will make its first appeal to the public in the way of a benefit. A mammoth bill is being arranged, and efforts are being made to secure the Century Theater for the evening. It is the first time that the Federation has asked pay for any of its entertainments, excepting its dramas.

The Federation's board of directors has unanimously passed a vote of thanks to Mr. Frederick Schrader, who has been compelled to resign as corresponding secretary owing to arduous duties. The board extended its sincerest thanks for Mr. Schrader's fine services and enthusiastic support. Louis Rouillon will succeed Mr. Schrader.

"SEVENTH CHORD" COMING

Lederer Rehearsing Music Play by Ashley Miller and Joseph Carl Breil

The entrance of Ashley Miller, the well-known director of the Edison Motion Picture Company, into the world of the legitimate drama, will be of unusual interest, according to the advance announcements of George W. Lederer. Mr. Lederer has accepted a music play, with book and lyrics by Mr. Miller, called The Seventh Chord, and the rehearsals began on Monday.

The music of The Seventh Chord is the work of Joseph Carl Breil, who composed the music of Edward Locke's melodic success, The Climax. There will be but a single setting, and but four players in the cast, three women and one man. The characters are, however, so complex and peculiar that remarkable difficulty has been encountered in finding players fitted and capable of portraying them.

The Seventh Chord will open, probably in Atlantic City, early in March, and will come immediately to New York for a hearing. Mr. Lederer has also accepted another work of Mr. Breil, Professor Tuttle, in which the composer also furnished the book. Professor Tattle is described as a farcical comedy with operatic music. Mr. Lederer has not yet decided upon a star for the piece.

Mr. Lederer is also interested in The Dream Maiden, which will be produced shortly by a prominent grand-opera impresario. The book was written by Alan Lowe, who created The Isle of Spice and The Defender. The musical score is by A. Bela Laszky, who comes to America from Budapest with the score on Feb. 16. Laszky is said to have introduced a bewitchingly fascinating waltz in The Dream Maiden, while Mr. Lederer pronounces the whole score to reveal striking new ideas in orchestration. The Dream Maiden will have an all-star cast, according to advance announcements. Laszky is under contract to furnish the score of one operetta each season for five years to Mr. Lederer.

Miss Symphony, with book by S. Stephen Cassin and Alan Lowe, is now being considered by Mr. Lederer, who has been very favorably impressed with it. Advance royalties have been paid by Mr. Lederer, and the piece will very probably be produced by him next Fall. The score will be done by some American composer of prominence not yet selected.

ARTISTIC TEMPERAMENT

Boston Prima Donna Who Eloped with Critic Wants Freedom

A few months ago Boston musical and operatic circles were interested in the elopement of Jeska Swarts, the mezzo soprano of the Boston Opera company, and Arthur Wilson, a Boston newspaper man and critic. On Jan. 15 the same good people were startled to learn that after this very brief period of connubiality the couple had separated irreconcilably.

Mrs. Wilson will bring suit for divorce on grounds of incompatibility of temper, but the real reason is said to be artistic temperament.

ACTRESS'S TRUNK RIFLED

Rachelle Renard, one of the principal members of The Girl From Rector's company, was the victim of theft, in Mount Carmel, Pa.

While all the members of the company were on the stage, during the last act, some one broke into Miss Renard's dressing room and stole from her trunk an amount of money, a diamond-studded watch and two diamond rings, with other valuables contained in a handbag. The case is in the hands of the local police, who are hopeful of getting their man.

NEW PLAYHOUSE FOR JAMAICA, L. I.

Jamaica, L. I., is to have a new house devoted to vaudeville. The building will be of brick and terra-cotta, and have a seating capacity of 2,000, and one gallery. There will be no posts to obstruct the view. The house will have a frontage of 20 feet, and the stage will be 88 feet wide. Opening will occur early in the Fall of the current year. The management is yet to be announced.

PERMANENT OPERA COMPANY

The Shuberts are planning a permanent organization, with the members of The Man With Three Wives cast as a nucleus, for the production of light opera. The aim of the managers will be the selection of a repertory of modern light opera from American and foreign sources. The Man With Three Wives will be the first piece, and the repertoire will be increased from time to time, the company being kept intact as far as possible.

BUCHANAN'S NEW PLAY

Edward J. Bowes, husband of Margaret Illington, will shortly produce The Bridal Path, a new play by Thompson Buchanan, author of A Woman's Way. Ann Murdock has already been selected for the principal role.

CORT HAS NEW PLAY

Rehearsals for the new play, The Iron Door, which John Cort is to produce, have already begun. In the cast will be Frances Blossom, Gertrude Dalton, Forrest Robinson, Eugene O'Rourke, Leo Donnelly, Wayne Campbell, Wilson Day and Joseph Burrows. The play is by Allan Davis, the Harvard playwright, whose The Promised Land was produced by the Harvard Dramatic Club with considerable success some three years ago.

PLANS TO WRITE PLAY

John Maurice Sullivan, last seen in The White Sister, has returned to his home in Indianapolis, where he will work on a new drama. It is expected that Hector Fuller may assist him in writing the play.

MARIE FLYNN WITH SANTLEY

Marie Flynn, who recently scored as The Charity Girl, has been selected for Joseph Santley's new opera.

HOPPER AGAIN DIVORCED

Makes No Defense as Fourth Wife Obtains Decree

Mrs. Nella Bergen Hopper was granted an interlocutory decree of divorce from William De Wolf Hopper by Justice Scudder on Jan. 17. Mr. Hopper offered no defense to the charge made by his wife, who is his fourth, and the action went by default.

To the published report that she was named as a corespondent in the action for divorce brought by Edna Wallace Hopper in 1898, Mrs. Hopper made a formal protest through her counsel, Samuel B. Hamburger, contending that the cause of action filed by her predecessor, Edna Wallace Hopper, was desertion, and not based on statutory grounds. She insists that the records show that, although she was a member of Mr. Hopper's company at the time of the third divorce, she (Mrs. Nella Hopper) in no wise figured in the action, or was alluded to in the testimony.

SHAKESPEARE IN SCHOOLS

Ben Greet has prepared a plan, which is regarded with favor by the members of the New York Board of Education, for the presentation of Shakespearean plays in the New York public schools. The scheme of the performances is educational in its aim rather than entertaining.

Mr. Greet thinks the plays could be presented at a cost of ten cents for school children, with a slightly increased rate for parents and friends.

While in the experimental stage there is need for a small endowment, which, Mr. Greet hopes, may be secured from some public-spirited people.

ANOTHER PLAY FOR LONDON

Bought and Paid For, under the direct supervision of the author, George Broadhurst, is due for production at the New Theater, London, March 3. At that time Ready Money will be past its 200th performance, and will be transferred to another London theater to continue its run.

HAZEL HASLAM REJOINS COMPANY

Miss Hazel Haslam rejoined her company of The Shepherd of the Hills, at Ottumwa, Iowa, Jan. 14, after an absence of seven weeks, due to the accident she met with during the last act of the play on Nov. 25, when she fell and fractured her ankle. Miss Vivian Damond played "Sammy" during Miss Haslam's illness, and until she could sufficiently recover to resume her role and continue in her successful presentation of the part.

FLORENCE REED WITH BRADY

William A. Brady has engaged Florence Reed for a term of years to star under his management. She will first be seen in The Painted Woman, a new play by Frederick Arnold Kummer, which will be produced in four or five weeks.

SPRING RUN IN CHICAGO

Arrangements have been completed to bring The Countess Coquette, a musical farce adapted from the French of Marcelle Janvier, with lyrics by Melville Alexander and music by Anatol Friedland, into Chicago for a Spring and Summer run, beginning on Easter Monday. The piece was produced by A. G. Delamater during Thanksgiving week, and has been very well received, according to reports, in Toledo, Columbus, Indianapolis, Louisville, St. Louis and Kansas City.

WILLIAM HAWTREY AT HARRIS

A. G. Delamater will present William Hawtrey for a special engagement of two weeks at the Harris Theater on Monday night, Feb. 3, in The Old Firm, described as a whimsical comedy, by Harry and Edward Paulton. The cast will include Alison Skipworth, Eva Condon, Ethel Wright, Gladys Montague, Maud Eburne, Antonio Morino, Edward Nelson, Frederick Montague and Paul Pilkington. The Old Firm was produced at the Lyceum Theater, in Rochester, during Christmas week.

CLARKSBURG IS IN WEST VIRGINIA

Clarksburg is in West Virginia, and the new theater, The Robinson, to open there Feb. 8, with Frances Starr in The Case of Becky. A description of this house appeared in THE MIRROR ANNUAL, but by an oversight Clarksburg was located in Virginia, whereas it is in West Virginia.

MIRON LIBEL DISMISSED

The divorce libel of Joseph C. Miron, which has been pending in the Superior Court of Webster, Mass., for two years, was dismissed on Jan. 17, a mutual agreement having been reached between husband and wife to separate without claim on each other.

TO STAR RICHARD BUHLER

A. G. Delamater has entered into an agreement with Richard Buhler, last seen as Ben-Hur, to star him for a term of years. Until a suitable play can be secured, Mr. Buhler will head a stock company in Toledo, opening Feb. 10.

RECORD OF DEATHS

THE mother of Perkins D. Fisher, of Brookline, Mass., passed away, on Jan. 12, at the age of seventy-five.

JOHN W. WORLD, well-known vaudeville actor, died at Paso Robles Hot Springs, Cal., on Jan. 7, of pleuro-pneumonia. He was born in England 48 years ago. His wife and her mother were with him during his illness. World was a member of the Elks lodge; Pacific lodge, F. and A. M.; Mecca temple, A. A. O. N. M. S.; Friars' Club and the White Rats. His funeral was held under the auspices of Pacific Lodge No. 186. Cremation took place at Cypress Lawn Cemetery.

RICHARD WATSON SEAGER, a musical composer, died in Los Angeles on Jan. 8. He was eighty-two years old. Among his compositions was the well-known cantata "Queen Esther."

PROF. LEOPOLD MARTIN STOBBE, a well-known music teacher of Baltimore, Md., was found dead in bed on the morning of Jan. 12, at his home, 621 West North Avenue, by his wife, Lena Stobbe. The deceased had been ill for some time, but was considered much improved, and was entertaining friends only a few evenings prior to his death. He was born in Berlin, Germany, 62 years ago, and came to this country when a youth.

JAMES B. DELCHER died Jan. 12 in the New York Hospital of heart disease. His wife, known on the stage as Helen Grantley, was with him at the end. Mr. Delcher was 46 years old, and was born in New York. Since 1908 he had been manager of the Duval Theater in Jacksonville. He came to this city a few weeks ago on a trip, stopping at the Vanderbilt Hotel. While there he was taken ill and removed to the hospital. He was a prominent Mason and a member of the Green Room Club.

ERDA RANDALL, one of San Francisco's best-known violinists, died in that city on Jan. 1, at the age of 19, of ptomaine poisoning, after less than twenty-four hours' illness.

ACHILLE CESBRON, the painter of flowers and father of Susanne Catherine Cesbron, the lyric artist, who is an officer of the Academy, died Jan. 4 in Paris, France.

ARTHUR SHERMAN WELLS, a member of All For the Ladies company, died of an operation for appendicitis at St. Mary's Hospital, in Detroit, Mich., on the night of Jan. 2. The body was brought to New York, where it was interred in Woodlawn Cemetery.

MAUDE HOBSON, the first Gaiety Girl who created the name role in the Gaiety Girl musical comedy twenty years ago, died in London on Jan. 6. She left the stage on her marriage to Captain Haley, of the Eleventh Hussars, who became commander-in-chief in Hawaii. His wife became maid of honor to the Hawaiian queen. When widowed, Miss Hobson returned to the stage and played stately society parts at the Gaiety, finally retiring about 1900.

IN the death of Mrs. Christine Pfeiffer, at midnight, Jan. 7, in the home of her daughter, Mrs. Carrie Pfeiffer Johnson, San Francisco, there passed away a pioneer woman who saw San Francisco change from a mining town to a metropolitan city. Mrs. Pfeiffer was a chorus girl in the old Tivoli for twenty-five years, and reveled in memories of the old days. She had lived in San Francisco for fifty years, and was in her 87th year.

JOHN H. MATHEWS, a famous minstrel of a generation ago and known in the theatrical profession as "Count," died in a hospital in Philadelphia, on Jan. 23. He was 77 years old. He was the star at the opening of the Carncross minstrels, in Philadelphia, and one of the two last left of that aggregation.

LEOPOLD HERMAN, 69 years old, father of A. H. Woods (Albert Herman), the theatrical producer, and of Martin Herman, general manager of the Woods company, died on Jan. 15 at Miss Alston's private hospital, 26 West Sixty-first Street, from heart disease. He left a widow and four children.

MINA DOERGE died suddenly at her home, at 554 West 125th Street, on Dec. 22. Miss Doerge had been on the stage from a girl, and was last season with Mrs. Leslie Carter. She was a sister of Alma and Ida, both well known in the theatrical profession.

THEATRICAL MANAGER L. STILWELL, well known on the Pacific Coast, died at the County Hospital, at Oakland, Cal., on Jan. 17, at the age of 63. Stilwell was the builder of the old Coliseum, the first theater of any pretensions in Oakland, and later managed the Old Dewey and the original Oakland Theater. He was the founder of the Oakland lodge of Elks, which took charge of the obsequies.

LILLIAN MAY LANCASTER, composer, orchestra leader, founder of the library of the Chicago Newsboys' Home and well known in musical circles of California and Illinois, died a few days ago at the home of friends in Riverside, Cal., following an illness of nearly a year, due to pneumonia. Dr. C. E. Locke of the First M. E. Church will officiate. Lillian Lancaster was married in Los Angeles Sept. 18, 1907, to Theodore Marsden, a Boston broker, who died three years ago. She was 32 years old, and is survived by her mother and an uncle.

JOHN C. HART, a comedian with The Gay Widows company, playing at the Lafayette Theater, Buffalo, N. Y., died suddenly Friday, Jan. 17, at a hotel in that city.

MORE AUTHORSHIP TROUBLES

Mrs Armstrong Claims "Joseph and His Brethren" an Infringement on Her Own Play

The play of Joseph and His Brethren, now so successfully running at the Century Theater, has given rise to a sensational charge of plagiarism from Mrs. B. A. Armstrong, who lives at 2824 Tremont Avenue North, Minneapolis. She charges that her play, At the Foot of the Throne, which was produced at the Lyceum Theater, now the Lyric, Minneapolis, on Dec. 15, 1907, preceding the production of Joseph and His Brethren by five years, constitutes the basis for the latter play, and accuses the Liebler Company and Louis N. Parker of plagiarism.

George N. Armstrong, a nephew of Mrs. Armstrong, has been retained by her to represent her in legal proceedings that may arise. She says that her play was copyrighted before production, and any action she might take would be based upon an alleged infringement of the copyright laws. Either she or Mr. Armstrong probably will go to New York soon to investigate the play. She has received a synopsis of the new play, and it is upon this that she bases her suspicions, for she has not seen a complete manuscript.

When At the Foot of the Throne was produced, in Minneapolis, Mrs. Christine Hill, the producer, promised Mrs. Armstrong that she would bring it to the attention of the Lieblers, and wrote her that she had left illustrations and notices with that company. Whether Mrs. Hill left a script with them Mrs. Armstrong does not know, though several copies had been prepared.

Among other statements from Mrs. Armstrong bearing upon the story are, that Harry Ford, who was stage manager of a play at the Shubert Theater, in Minneapolis, last Summer, told her that he was stage manager at the Century Theater, and that he would produce her play; he received a manuscript which was not returned; she sent a manuscript to the Shuberts to their New York office, and has not been able to regain it; in addition, she sent a copy to a Chicago manager, and that also failed to come back, though she made efforts to regain it; she is not able to trace her manuscript, Mrs. Armstrong alleges.

Mrs. Hill first advised her of the similarity between Parker's play and her own three weeks ago. After learning of this, she secured a synopsis of Joseph and His Brethren, and became convinced, after reading it, that her play had been plagiarised.

Here are some of the points of resemblance, according to Mrs. Armstrong: A similarity in setting of the garden scene; a crystal-gazing incident; the veil worn by Potiphar's wife when she comes to Joseph —which differs from the Biblical narrative; the attitude of Joseph in the prison scene, and the importance given to the snatching of the garment of Joseph by Potiphar's wife.

Both plays hold close to the Bible text and make liberal use of its incidents, as that of the coat of many colors and the sending of Joseph into bondage. However, Mr. Parker's play makes Potiphar's wife buy back the boy, Joseph, and thus makes her a greater factor in his life than the Bible version. Both plays end with the reunion of father and son.

THEATER ANNIVERSARY

Hartford Theater Forty-four Years Old on Jan. 20

It was forty-four years, on the night of Jan. 20, 1869, that the Roberts Opera House, in Hartford, Conn., first opened its doors as a public place of amusement, with John E. Owens as the star. It was since known by different names, viz: Jacobs & Proctor's Opera House, Proctor's Opera House, the Hartford Opera House and the Hartford Theater, its present name. Though the style of entertainments have been various, its career was ever a prosperous one, and is so still at the present time.

ACTRESS ROBBED

Prompt Work of Police Chief Restores Valuables to Miss Renard

While The Girl From Rector's company was playing in Mount Carmel, Pa., on a recent date, Rachelle Renard, one of its members, was robbed of a gold watch set with diamonds, a chain, a pin, two diamond rings and $35 in cash, all of which had been taken from her trunk in the dressing room of the theater. The case was taken up by chief of police Abel Morgan, of Mount Carmel. While in Ashland, Pa., on Jan. 13, the chief himself brought the satchel containing all the jewelry to Miss Renard. On Jan. 18—the company was playing in Wilkes-Barre—the chief sent Miss Renard a letter containing $10, with the promise that more would follow if found. Miss Renard thinks that a word of praise and thanks is due to Chief Morgan for his interest and quick work, since it is not often that strangers and professionals meet with so much courtesy from public officials, which THE MIRROR quite indorses.

DROPS DEAD AT PLAY

Mrs. Meta Hirschfeld Expires During Thrilling Drama in Chicago

CHICAGO (*Special*).—Turning to her daughter in a particularly thrilling part of the third act of The Gambler and the Police, a play founded on the Rosenthal murder, at the La Salle Theater, during a matinee on Jan. 19, Mrs. Meta Hirschfeld of 1918 Ciara Avenue, frothed slightly at the mouth and fell dead.

The daughter, Alma, 22 years old, took one look at her mother lying rigid in her seat, then screamed and swooned. Scores of women in near-by seats saw the two women sink back in their seats, and many started out of the theater in a panic.

Mrs. Hirschfeld's two sons, Julius, Jr., and Oliver, did not know of their mother's sudden death until they were notified at a shoe factory where they are employed. Mrs. Hirschfeld was 52 years old.

CAN'T STOP SUNDAY SHOWS

INDIANAPOLIS (*Special*).—The movement in Indianapolis to put a stop to Sunday performances at the theaters culminated in a meeting of the sub-committee of the Social Service Committee of the Men and Religions Forward Movement and Mayor Shank and other city officials, on Jan. 22, when the committee urged the mayor to suspend on Sunday the licenses of all theaters giving Sunday performances.

Mayor Shank says there is nothing the city officials can do toward stopping Sunday theatrical performances, as Prosecutor Baker has refused to allow the police department to file affidavits in police court.

DEATH OF OLD ACTRESS

May Howard, Who Played Before Queen Victoria, Dies in Poverty at Shelbyville.

Mrs. Victoria Sutherland, 72 years old, whose maiden name was Victoria Dennis, but who was known all over the United States, Canada, Europe, and even in far-away Australia, for many years by her stage name, of May Howard, died at the jail residence in Shelbyville, Ind., at an early hour, Jan. 20.

Piled about her room in boxes and trunks in a confused mass were scores of mementoes of her former days. They included photos of celebrities of the stage for more than half a century, notes of thanks from royal personages, and notices of her many successes on the stage, together with letters from her husband and other relatives. There was no attempt at order in their arrangement, and the room itself was filled with burned matches and the stubs of cigarettes. For the past three weeks she had been given a room to herself at the home of Mr. and Mrs. Fred McComas. They acted simply from charity, being no relation to her, and because she had nowhere else to go. She formerly had a home with her sister, Mrs. Corrisanda McGuire, widow of James McGuire, who was formerly mayor of Shelbyville, but Mrs. McGuire was her only surviving relative in Shelbyville, and after her death, a year ago, she was dependent very largely on charity for a room and bed. Mr. and Mrs. McComas seldom went into her room, as she became seriously unbalanced mentally after they admitted her to their home, and a few days before her death the officers had to place her in jail for safe-keeping.

Her second marriage was a happy one, and she lived with Will H. Sutherland until his death, about twelve years ago. He passed away in London, England, and was himself an actor of prominence. He and his wife toured Europe and Australia, and played before audiences that were captivated with the talent of the wife. She had played specially for Queen Victoria, and had often been a guest of the queen when all the others present were of royal blood. Following the death of her husband, she returned to Shelbyville in 1904 and lived with her sister until the latter's death.

Following the time when she achieved such signal success abroad, she returned to Shelbyville about forty years ago, and a reception and benefit was planned for her at the old Blessing Opera House. All of the prominent residents of the city and county patronized the benefit, and hundreds were turned away from the theater. At the performance she gave at that time she played Capitola in The Hidden Hand.

One of her triumphs of the stage was at Duke's Theater, in London, in 1878, the play in which she starred being Miss Sarah Multon. She had just returned to London after a tour in Australia, and her trunks contain many clippings from newspapers that refer to her performance there and those in the colonies in the most glowing terms.

Only one child was born to her union with the late Mr. Sutherland. It was a boy, who died at the age of eighteen months. The child was named Star by its mother, and in her later years she never tired of talking of the little fellow. She insisted he would have been a star indeed had he lived.

Dr. F. E. Ray stated that her death was due to acute bronchitis and exhaustion from the morphine habit. She was buried in a cemetery at Shelbyville, the cost being defrayed with a small sum due from her sister's estate.

May Howard was born in 1845 in the South. In her early youth she was an assistant teacher in a female academy in the western part of Tennessee. Shortly after the breaking out of the Civil War she lost both her parents, which prompted her to come North and adopt the stage as a profession. She ran the blockade successfully and made her first appearance at Wood's Theater, Cincinnati, Ohio, in 1861, and then joined Stoddard and Weaver's Traveling Dramatic company, playing through Ohio and Indiana. She progressed rapidly, and engagements in juvenile leads followed in succession—Chicago, at Wood's Museum; the Athenaeum, Detroit, and the New Chestnut Theater in Philadelphia; then to San Francisco to play leading parts at the California Theater, in that city.

Miss Howard in her earlier career was a very attractive woman. Handsome of face and form, she carried herself with grace and elegance, and was always noted for her splendid wardrobe.

THE ALVIENE SCHOOL

One of the foremost dramatic training schools of the country is the Alviene School of Stage Arts of this city. Among its prominent recent graduates are Mary Worth, who immediately entered Maude Adams's company; Arden Le Sage, with the second Madame X company; Marie Hardi, with Bought and Paid For; Elsa Thayer, with the Brooklyn Grand Opera House Stock company, and James Mannes, with The College Boys. The fact that the Alviene students are engaged for first-class companies is a satisfactory indication of the competent training of the school's dramatic department. The instruction staff consists of C. M. Alviene, director; Roy Cochrane and R. Wallace, stage directors; Edward Lowers, Shakespearean director; Windsor Daggett, voice production; Mrs. Maud Hipple, Delsarte and pantomime; R. Manrique, fencing; C. Ferraro, voice production; W. Broich, make-up; M. Eskel, French terms and phrases, and W. Wilhelm, English diction and enunciation.

SIGN USED TO ADVERTISE "THE DRAMATIC MIRROR" AT A RECENT FAIR HELD AT EAST LIVERPOOL, OHIO, BY JOHN C. TRAVIS, LOCAL "MIRROR" CORRESPONDENT.

RALPH MERCHANT

Ralph Marchant is an emotional actor of considerable promise who is coming rapidly to the front. He is especially noted for his intelligent interpretations of such roles as Oswald Alving, Ghosts and young Jeffries, The Third Degree.

NO EMBARGO ON SHYLOCK

The Board of Education, of New York City, without a dissenting voice, voted to rescind the action of the Board and of superintendents in regard to Shakespeare's play, The Merchant of Venice. This action leaves it optional with the principals to use the piece or not. The movement to have "Shylock" barred from the public schools had as a basis the idea that its study in the public schools might give offense to Jewish pupils.

"FRECKLES" FOR PHILADELPHIA

Gene Stratton-Porter's Freckles will open for an indefinite engagement at the Walnut Theater, Philadelphia, Feb. 10. At the conclusion of the Philadelphia engagement, Freckles will be brought to an uptown New York theater for a run.

BOOK REVIEWS

THE SHADOW, by Arthur Stringer; 12 mo., 302 pp. Century Co., New York. Price, $1.25 net.

Arthur Stringer's new novel, "The Shadow," takes a detective on a zigzag chase around the world in pursuit of one Blahart, wanted for forgery. Starting from the New York police headquarters, he follows a false trail to Montreal and Winnipeg, but finds the right one in Chicago. It leads him through St. Louis to New Orleans, thence to San Francisco, Portland and Vancouver, where his quarry eludes him by taking a transpacific steamship. The detective follows him to Honolulu, to Hongkong, to Macao, where he catches up only to lose his man.

Scenting the trail again, the detective follows it through India, through the Suez Canal and the Mediterranean to Corfu, to Naples and Marseilles. Still two days behind, he follows across the southern Atlantic to Rio de Janeiro, up the Amazon to Colombia, Colon, Panama, Callao, Buenos Aires, and a fever-stricken trail that leads to Costa Rica, where for the second time he lands the fugitive and again loses him. As soon as his own fever leaves him, the detective again takes up the pursuit, scouring the West Indies, returning to New York, following a clue to Arizona, and again returning to New York, where the story ends.

Mr. Stringer has written much real police life into his story, and in the character of "Never Fail" Blake, the detective who will not give up the chase even though it costs him everything, he has made use of a wide knowledge of real detectives and their methods. Two of Mr. Stringer's earlier stories, "The Wire-tappers" and "The Undergroove," have been used as text-books for young detectives in the New York police department.

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PLAYS, by William Congreve. With an introduction by William Archer. "Masterpieces of the English Drama" Series. New York, 1912: The American Book Company.

This is the latest edition to the very scholarly and useful series of Masterpieces of the English Drama, which already includes books with the plays of Marlowe, Chapman, Middleton, Ben Jonson, Goldsmith, etc. The plays printed in the volume are The Double-Dealer, The Way of the World, Love for Love and The Mourning Bride. There is an introduction by William Archer, perhaps the ablest of the general critics of the English drama, and the book includes copious notes and a handy glossary. The type is clear and pleasant; the size of the book conveniently small for the pocket. It makes an admirable text-book.

WELCOMES BY BALTIMOREANS

Billie Burke Receives Rapturous Reception—"The Yellow Jacket" Hits—Grand Opera Near at Hand

BALTIMORE, JAN. 28, (*Special*).—Those who were so fortunate as to have witnessed The Yellow Jacket at Ford's last week, are still commenting on the play, the players and the staging, and it will doubtless furnish food for discussion for months to come. To my mind it was the most distinctly original and remarkable play it has been my pleasure to encounter in years. All in all it was the most interesting play I have ever seen. Business was extremely good, and all who saw it were thoroughly delighted with the unique manner of presentation, and the notable acting.

The Quaker Girl delighted capacity houses at the Academy all week, and the critics without one exception went into ecstacies over the little musical play, which was delightfully charming and as refreshing as spring dew on a clear morning.

The Red Petticoat drew surprisingly well, owing, doubtless, to delightful Helen Lowell. It received really enthusiastic notices from most of the local reviewers.

Overshadowing everything else in theatrical importance, was the engagement of the illustrious and much discussed Billie Burke at the Academy of Music, 27. No other engagement of the season caused such a flutter of expectancy. This was Miss Burke's first bow to a Baltimore audience. The Academy was completely sold out for Monday night, and the most distinguished and fashionable audience which has graced the playhouse this season was on hand to welcome Miss Burke. Her reception was more than cordial, it was wildly enthusiastic. The play, Mind the Paint Girl of course was liked and discussed, but it was Billie Burke, whom the people came to see. The cast is identical with that seen during the play's long run in New York. Richard Carle and Hattie Williams in The Girl from Monmartre 3.

An audience which filled Ford's to overflowing and left no seat unoccupied welcomed Officer 666 back to its own home town. For was it not here a year ago almost to the date that we sent him merrily on his way, glowing with hope and thanks, as we had just pronounced him the hit of the season in comedies? The present cast is uniformly good and still numbers George Nash and Amelia Crum. The new members leave little to be desired and we would think them incomparable I suppose, if we had not seen the original cast. Edmund Breese in The Master Mind 3.

Primrose and Dockstader Minstrels were offered by the Auditorium 27, and as usual, a capacity house greeted them.

The bill offered at the Maryland was headed by Tom Waters and Grace Tyson. It also included The Antique Girl, Hal Davis and Inez McCauley and company, Morgan, Bailey and Morgan, Kellar Mack and Frank Orth, Linden Beckwith, The Three Keatons, Redford and Winchester, Reissner and Gore, Du For Trio and Leonard and Louie.

Wanted By the Police was presented by the stock company at Holliday Street, Jan. 27.

Rose Sydell and her company held sway at the Gayety Jan. 27, and The Queens of The Folies Bergere was at the Empire.

I have a report on good authority that we are to lose another of our most promising musical-comedy celebrities, and one with whom we are prone to part. Can't you hazard a guess? Well, rumor has it that she has signed a contract with the erstwhile George Edwardes, whereby she assumes a most important role in his next production at the Gaiety Theater, London. The contract, as reported, is for five years. While we hate to part with this delightfully unaffected and talented of girls, we wish her every success, and envy London's gain and our loss of the beautiful Ina Claire.

A report which should bring joy to the hearts of hundreds of our matinee girls has just leaked out. We hear that Percy Haswell, of whom there is none dearer to us, is coming home to stay for quite a while. I understand that Miss Haswell, whose followers number into the thousands in Baltimore, will this Spring head a stock company at one of our playhouses. More than this I cannot at present divulge, other than her company will contain many old favorites dear to the hearts of Baltimoreans.

The last two performances of Baltimore's opera season will be given by the Chicago Opera company at the Lyric, Feb. 7-14. The operas chosen are Lucia with Tetrazzini, Feb. 7, and Tosca with Garden and Marcoux, Feb. 14. Garden's Tosca will be eagerly anticipated. I. BARTON KREIS.

PHILADELPHIA AT THE PLAY

Old Favorites Hold the Boards—New Little Theater Nearly Ready—A Woman Director

PHILADELPHIA, *Jan.* 28 (*Special*).—The big event in dramatic circles this week is the expected return of the Philadelphia Opera company after their successful and eventful trip in Chicago. There were comparatively no changes of any importance at the various playhouses with the exception of the Broad and the Forrest theaters. At the former, the Governor's Lady, which opened here last season, returned with the original cast after its New York triumph. Advance sale was big, and Emma Dunn and Emmet Corrigan in the leading roles were as forceful as of yore.

Raymond Hitchcock, in The Red Widow, is playing a return engagement at the Forrest, and is not supported by Flora Zabelle, who was one of the stars in the original production.

Otis Skinner, in Kismet, scored a remarkable success at the Chestnut Street Opera House. It is one of the most remarkable dramatic productions ever witnessed in this city.

The return engagement last week of Everywoman was a notable event. Thais Magrane was a competent successor of Laura Nelson Hall in the name part, and H. Cooper Cliffe in the role of Nobody scored the biggest personal triumph.

Ticket speculators boldly selling tickets in front of the doors undisturbed by either police or the management have made the engagement of Bought and Paid For at the Adelphi a notable one. Miss Julia Dean was suffering from a cold last week which marred the finish of her playing. All of the houses have been very big for this engagement, and the fact that the speculators, unmolested by the authorities, have secured a great many tickets have placed good seats at a premium.

The Littlest Rebel, featuring William Farnum and "Boots" Wurster, is at the Walnut, and playing to good houses.

Henry Miller continues to win favor in A. E. Thomas's appealing comedy, The Rainbow. Ruth Chatterton, in the difficult role of the daughter, Cynthia, is an ideal selection.

Edna Goodrich was one of the headliners at Keith's in a little playlet which did not score very heavily.

Philadelphia's new Little Theater, erected by Mr. and Mrs. Edward G. Jay and Frederick A. Shelton, at Delancey and Seventeenth streets, is shortly to be opened to the public. It only seats 350, and it will be the aim of Mrs. Jay, who will be director, to produce, in an artistic surrounding, meritorious plays by unknown authors. The building is of fireproof construction and one of the finest theaters in the city. It is probable that the Adventures of Chlora will be the opening attraction.

J. SOLIS-COHEN, JR.

HARVARD PRIZE PLAY IN BOSTON

"Believe Me, Xantippe" is the Title and New York Figures in Plot—Full Theatrical Feast is On

BOSTON, JAN. 28 (*Special*).—The banquet is still going on. That is, the seven-course feast for Boston's playgoers is still before us, with Mrs. Fiske in The High Road at the Hollis, Milestones at the Tremont, Bunty Pulls the Strings at the Majestic, George Arliss in Disraeli at the Plymouth, The Garden of Allah at the Boston, and, for a portion of solid, nourishing food, Robert Mantell in repertoire at the Shubert.

Mr. Mantell's two weeks' engagement began last night. In addition to the usual plays by Shakespeare, he will give Richelieu and Louis XI.

This year's Harvard prize play, Believe Me, Xantippe, by John Frederick Ballard, was produced last week by John Craig at the Castle Square, and will continue indefinitely. The cast:

George MacFarland	John Craig
Arthur Sole	Wilson Melrose
Thornton Brown	George Henry Trader
"Buck" Kamman	Walter Walker
Simp Calloway	Donald Meek
"Wrenn" Rigley	Al. Roberts
William	Egbert Munro
Martha	Mabel Colcord
Violet	Laurett Browne
Dolly Kamman	Mary Young

The new piece, the first comedy to win Mr. Craig's prize, is a cleverly constructed farce-melodrama, with one act, the second, unusually exciting and amusing, and three other acts of very fair merit. The story concerns a young New Yorker who, on a wager, forges a check and attempts to elude the authorities by fleeing to Colorado, where the sheriff's daughter begins by arresting him and ends by marrying him. The play is fresh enough in idea and treatment to enjoy more than the ordinarily brief existence of a prize play. Mary Young as the heroine is especially happy, and John Craig and Donald Meek are their usual more than competent selves.

The Shuberts are to have a new house in Boston, a "*theatre intime,*" to seat about 1,000, to be built on Tremont Street, at Dix Place, on the site of the old Winthrop school. Another firm was after the land, also for a theater, but the Shuberts won a pretty little race for the title. No name has been decided upon for the new house, which will open next season, though the "Winthrop" has been suggested.

Annie Russell's Old English Comedy company, in spite of expert acting, tasteful and intelligent settings, and the supposedly strong appeal of classic comedy, did only a fair business at the Shubert. Fie on Boston for the flimsiness of its reputed culture!

There are some encouraging signs, however. Bunty is playing to crowded houses at the Majestic, Disraeli's stay at the Plymouth has gone beyond all expectations, and Milestones has started well. When such things can be there is still some hope.

There is no question, however, as to the appeal of the Follies. The Colonial is packed nightly, and the engagement has been extended to Feb. 15. Last night Ching Ling Foo and his troupe of Chinese mystifiers were added to the bill.

This is Mrs. Fiske's second and last week at the Hollis in The High Road. Next week Billie Burke in The Mind the Paint Girl.

The Woman continues indefinitely and to big business at the Park.

Grace Elliston is a "guest star" at the St. James. She is this week playing The Three of Us, and is shortly to appear in Sunday, Camille, and The Awakening of Helena Ritchie.

For her final appearance in Boston, Mme. Edvina last night sang Tosca. During her engagement at the Boston Opera she has made a most favorable impression, particularly in Louise and The Jewels of the Madonna. Frieda Hempel was heard the other night in The Barber of Seville, and combination aroused genuine enthusiasm. She is shortly to appear in Travista. Felix Weingartner, the distinguished German conductor, is to conduct Tristan Friday, with Fremstad and Burrian in the cast, and Il Trovatore on Saturday, with Schumann-Heinck as Azucena. Verdi's Otello will be given Wednesday, with Zenatello, Scotti and Mme. Alda.

Ella Wheeler Wilcox has joined the ranks of the dramatists. Her one-act, poetical play, Art vs. Cupid, was produced last night by Josephine Clement at the Bijou, as part of a programme which also includes another one-act play, Launcelot and the Leading Lady.

Boston is to have still another stock company, the Henry Jewett Players. The incorporation of the company has just been announced, but the theater is as yet undetermined. It is understood that Mr. Jewett will himself head the company, but the other members have not been announced.

Mrs. Fiske spoke on "Our Obligations to the Animal World," last Thursday, at a meeting of the Prevention of Cruelty Society at the home of Miss Fannie Mason.

The excavating for the new Cort Theater in Park Square has proved a lengthy and difficult job. The foundations are now being laid.

Motion-picture theater managers of Boston have appealed to the State authorities for an amendment of the bill restricting the continuous exhibition of films to twenty minutes. They want permission to run three or five-reel pictures without intermission. FORREST IZARD.

A NEW ONE IN WASHINGTON

First American Production of "The Sunshine Girl" at the Nation's Capital

WASHINGTON, D. C. JAN. 28. (*Special*).—The first American presentation of the successful London musical comedy, The Sunshine Girl, by Paul Rubens and Cecil Raleigh, produced by Charles Frohman with Julia Sanderson making her debut as the newest of Frohman stars, surrounded by a brilliant cast of principals and large company of eighty, scored a pronounced success at the Columbia, Monday night, with an audience that crowded the house, and which awarded the palm of genuine artistic strength and talented merit to the young star, and lavishly praised the generously excellent elaboration of the production which is in two acts. This musical comedy was viewed by Mr. Frohman while abroad last year when it was produced by George Edwardes, and he decided it was the proper vehicle for Miss Sanderson's starring tour.

The opening performance was for the benefit of the Georgetown University Hospital with the boxes occupied by President Taft and party from the White House, the Georgetown University Alumni Association, members of the faculty and friends with the gallery entire filled with five hundred Georgetown University students, the theater profusely decorated in the Georgetown colors.

The heroine of this musical comedy is Dora Dale, who presides over the perfume department of the big Port Sunshine Soap Works, whose duty is to captivate the young owner of the works, as by a clause in his uncle's will, should he become engaged or married within a period of five years, he is disinherited, and the works go to the faithful employes, to be run by them on the co-operative plan. So they put Dora up as a sacrifice. But she is in love with a young workman, who is really the owner in disguise, though no one knows it, while a friend of his, a young stockbroker, Lord Bicestor, is impersonating him. Dora will have none of the supposed heir, and marries her workman. It is disclosed in the end that the will would not hold good in the English courts, so the young heir gets his fortune, his soap, and his perfume girl, but is good enough to make an arrangement with his disappointed employes whereby they share the profits. There is an abundance of amusing situations, catchy song numbers—of which there are twenty-four—genuine comic characterizations and a brilliant assemblage of all that is best in musical comedy. The comedy is of the best, and a sure-fit hit. Charles Frohman had as his guests to witness the commencement William Somerset Maugham, the English playwright, and a large party of New York newspaper writers; Al Hayman, Charles Dillingham and J. A. E. Malone, manager of the Adelphi, in London, who is here overlooking the production. Next week, Julian Eltinge in The Fascinating Widow.

The engagement of Chauncey Olcott, in The Isle of Dreams, just concluded at the Columbia, was one of the largest that this popular Irish, singing comedian has played to for years. JOHN T. WARDE.

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WEBER & FIELDS' Theatre, 44th St., just W. of B'way, Phone 7292 Bryant. Evgs., 8:15. Mats., Thursday and Saturday, 2:15.
Franz Lehar's Latest Operetta,
The Man with Three Wives

PICTURES AT WALLACK'S

Photoplays Come to Historic Theater After Unsuccessful Season

Wallack's Theater, one of New York's most historic playhouses and for years the home of the Lester Wallack Company, is to become a motion picture theater shortly. Difficulty has been found in attracting theatergoers to the better class of attractions which have played Wallack's this season, although Disraeli had a phenomenal success there last year.

Manager Charles Burnham has had difficulty in finding attractions for the theater since the opening of the season. Liebler and Company, who formerly furnished most of Wallack's attractions, have not been able to keep the house open. After Madame Simone failed to lure sucess to Wallack's with The Paper Chase, Madame Nazimova was transferred there from the Empire. But Bella Donna was equally unsuccessful in attracting large audiences. The season at Wallack's was opened with thirty-four performances of Disraeli. Honest Jim Blunt followed for eight performances before moving to the Hudson. The New Sin lasted twenty-three performances and Our Wives has twenty-five performances before being transferred to the Gaiety.

ACTOR DISAPPEARS

No Clews of Neil Bancroft Traced by the Police

SAN FRANCISCO, (*Special*).—Neil C. Bancroft, an actor living at 340 O'Farrell Street, San Francisco, left his home on Saturday night, January 18, to check his baggage for Fresno, Cal., and that was the last his wife, who reported it to the police, saw of him. The clerk of the hotel received several messages shortly after Bancroft went away to the effect that he had met with an accident, that he was dead at the morgue and that he had been injured in a holdup at Eddy and Taylor Streets. It was ascertained that Bancroft was at neither of these places.

CHASED 2,000 MILES

Prima Donna Pursues Creatore Across Continent—Levies Attachment

SAN FRANCISCO (*Special*).—Francisco Creatore, known throughout the land as the most excentric figure on the concert stage when leading his corps of musicians, the famous Banda Verdi, now playing in a San Francisco café was sued by Jessica Overman, prima donna and former member of the Metropolitan Grand Opera company, through her counsel tum Suden and tum Suden, in the Superior Court of this city, for the recovery of $1,200 on a contract of employment alleged to have been signed at Kansas City, November 12 last.

Miss Overman had followed the Signor half across the continent after being left in Kansas City, the organization having departed from there without notifying her. When she learned that the band was gone she hurriedly prepared to follow it and arrived here shortly after they had opened their engagement.

An attachment on the wages of Creatore was levied by the sheriff.

PASSING OF THE BIJOU

Theater to Be Sold Feb. 11—Home of Many Successes

The Bijou Theater in this city is to be put up at public sale on February 11, with the abutting plot of ground on Sixth Avenue.

The Bijou Theater occupies a plot at 1,237 and 1,239 Broadway, north of Thirtieth Street. It is at present owned by the Bijou Real Estate Company, which took title in 1909, the property having been transfered to that company by Albert I. Sire at the time.

The theater was built in 1878 and was known then as the Brighton Theater. It was for a time devoted to minstrel shows. Later it became Wood's Theater, and after that was called the Bijou Opera House. Later the name was changed to the Bijou Theater. It was for a time one of the most popular playhouses in the city, and many successful plays were produced there.

It was in the Bijou that Henry E. Dixey had his great run of 600 performances of Adonis in this city. The City Directory was seen there for a long time, and of late years the most notable success was The Gentleman From Mississippi. The house is now being used for exhibiting the moving pictures taken in connection with the African hunting trip of Paul Rainey.

ACTORS' SOCIETY

Decides to Abolish Its Present Form of Initiation

The third Sunday meeting of The Actors' Society of America was held at the organization house, 133 West Forty-fifth Street, at which was discussed in debate the following question:

"Resolved, That the Society discontinue its initiation fee to increase its membership."

In the affirmative, Mr. Joseph Green was assisted by Mr. Edwards Davis, and the negative of the proposition was ably presented by Miss Carolyn Newcomb and Miss Georgia Earle.

At the end of the debate a general discussion was indulged in, and a motion was carried recommending the Board of Directors to arrange to discontinue its initiation fee.

Since the motion was unanimously carried, this matter will undoubtedly be immediately executed. The Sunday night meetings are open to the public and are being heartily enjoyed. Last Sunday night the subject of debate was, "Resolved, That the commission on engagements to members be restored."

LONETA AND HOWARD FLOPE

Society Belle and Vaudevillian Elude Vigilant Mother

Loneta Le Vey, amateur actress and society belle of this city, eloped on Thanksgiving day with Howard Hare, a member of a vaudeville quartette.

Mrs. Le Vey, who objected to the frequent visits of the young vaudevillian, whom she did not like, and told him so, learned, to her consternation, on January 18, of their marriage. Loneta then told mama she had better like Howard as he was her husband, whereupon Mrs. Le Vey is said to have promptly fainted.

With Fenimore Towne in the leading male role, Miss Le Vey made a fine impression in the principal female role of The Loan of a Lover, which was presented at the Plaza, under the auspices of the Knickerbocker Relief, which includes some of the best known women of New York's West Side, a few months ago. The Le Vey home is 523 W. 112th Street, this city.

ACTRESS WEDS MILLIONS

Idylla Vyner, a burlesque actress, was married to Harold Haskell Brown, multi-millionaire son of a former vice-president of the Fairbanks Scale Company, at a Back Bay hotel in Boston, on January 28. The bride is a widow, known off the stage as Mrs. Evans.

Brown only recently came into millions. His father died and left him cut off in his will, everything being left to the widow. The son contested the will and succeeded in getting the fortune.

MARRIES HER SAVIOR

Chorus Girl, Rescued from Sea, Weds Musical Director

Oscar L. Goodfriend, musical director of a vaudeville company now playing at a local theater in Kalamazoo, Mich., was married to May Dealey, a member of the chorus on January 20. The marriage is the outcome of a pretty little romance. Goodfriend rescued Miss Dealey from drowning at Atlantic City, last summer, and the acquaintance began in Atlantic waves ripened into love and terminated in a wedding.

QUAKERTOWN WAKING UP

Is Philadelphia to Supersede New York as the Center of Ring and Arena Shows?

Col. William F. Cody ("Buffalo Bill") has taken a ten years' lease of the Convention Hall, at Broad Street and Allegheny Avenue, Philadelphia, to start his season annually. On May 1, the Ringlings will open their season there. On May 15, Col. Joe Thompson's Wild West circus—"101 Ranch"— will camp at Nineteenth Street and Hunting Park Avenue, opening its season there.

Is Uncle Penn waking up and Father Knickerbocker going to sleep?

ROYLE PLAY AT FULTON

The Unwritten Law, Edwin Milton Royle's new play, comes into the Fulton theater on Friday night, Feb. 7, under the direction of H. H. Frazee and William Harris.

MAUDE ADAMS IN "FILMS"?

It is reported that Maude Adams has been offered $80,000 by a moving-picture concern to appear in her famous role of Lady Babbie, in James M. Barrie's Little Minister. There seems to be something in Edison's prediction that the time will come when the moving-picture drama will supplant the "legitimate," when one considers the invasion of that field by Bernhardt, Mrs. Fiske, Hackett and James O'Neill. But, as George Monroe would say, "Be that as it may," they will all come back.

COLLIER TO GO TO LONDON?

Lew Fields has received a cable message from Sir Charles Wyndham proposing a London engagement for William Collier and the entire company now playing in Never Say Die at William A. Brady's Forty-eighth Street Theater. A decision on the matter has not yet been reached.

GOES TO VANCOUVER

Maude Leone, former leading woman of the Lyceum company of Los Angeles, will open at the head of the Del Lawrence company in Vancouver, B. C., on Feb. 3. Her first appearance will be in All of a Sudden Peggy.

EMMA CARUS IN HOSPITAL

Emma Carus has been a patient for more than two weeks at St. Luke's Hospital, Chicago, where she has undergone an operation.

Doctors in the hospital reported Miss Carus very weak on January 24, but her condition otherwise was satisfactory. No doubt of her recovery is entertained.

MARGUERITE CLARK BACK

Marguerite Clark is back again in The Affairs of Anatol, now that Snow White and the Schnitzler satire are under the same roof at Maxine Elliott's Theater. Instead of being seen as Hilda in the first "affair," her original role, Miss Clark has succeeded Doris Keane as Mimi in The Farewell Supper episode. Miss Keane is to create the foremost feminine role in Edward Sheldon's new drama, Romance. Miss Clark now has the distinction of playing thirteen performances a week in the two productions.

NEW YORK THEATERS.

EMPIRE Broadway and 40th Street. Evenings, 8.30; Matinees, Wed., Thurs. and Sat., 2:30.
CHARLES FROHMAN Presents The Three-Act Drama,
THE SPY
The London and Paris Success, by Henry Kistemaeckers.
Cast includes Edith Wynne Matthison, Julian L'Estrange, Ernest Stallard and Cyril Keightley.

LYCEUM 45th Street and Broadway. Evenings, 8:15; Matinees Thursday & Saturday, 2:15
CHARLES FROHMAN presents
CHARLES CHERRY and MARIE DORO
Comedy,
THE NEW SECRETARY

GEO. M. COHAN THEATER Broadway & 43d St. Evenings, 8:15. Mats. Wed. and Sat., 2:15.
GEO. M. COHAN
and his own Company in
Mr. Cohan's Latest Comedy
"Broadway" Jones

GARRICK 35th St., near Broadway. Evenings, 8:30. Mats. Wed. & Sat., 2:30
CHARLES FROHMAN, Manager.
THE CONSPIRACY
CHARLES FROHMAN presents
A THRILLING DRAMA OF NEW YORK UNDERWORLD LIFE.
A New Play of New York Life
By JOHN ROBERTS

NEW YORK THEATERS.

NEW AMSTERDAM
THEATER, W. 42d St. "The House Beautiful."
KLAW & ERLANGER.....Managers
Evenings, 8:15. Mats., Wed. and Sat.,
WERBA & LUESCHER present
Christie MacDonald
In the Nation-wide Success,
THE SPRING MAID
Original New York Cast and Chorus.

LIBERTY 42d Street, near B'way. Evgs., 8:15. Mats. Wed. and Sat. at 2:15.
KLAW & ERLANGER, Managers
Klaw & Erlanger Present
MILESTONES
By Arnold Bennett and Edw. Knoblauch.
As played to Crowded Houses at the Royalty Theater, London.

KNICKERBOCKER B'WAY & 38th St.
Charles Frohman, Klaw & Erlanger, Props.
Evs. 8:10. Matinees Wed. & Sat. 2:10.
Klaw & Erlanger present
A New Musical Comedy
OH! OH! DELPHINE
Cast and Ensemble of 100
Book and Lyrics by C. M. S. McLellan.
Music by Ivan Caryll, composer of THE PINK LADY.

CRITERION B'way & 44th St. Evgs. 8:15 Mats. Wed. & Sat. 2:15
CHARLES FROHMAN, Manager.
KLAW & ERLANGER present
ROBERT HILLIARD
as ASCHE KAYTON
IN
THE ARGYLE CASE

REPUBLIC THEATRE, W. 42 St. Evenings at 8:15. Mats. Tues., Wed. & Sat. 2:15.
DAVID BELASCO presents a fairy play in three acts
A Good Little Devil
By
ROSEMOND GERARD & MAURICE ROSTAND
Adapted by AUSTIN STRONG, with special music by WILLIAM FURST.
Notable Belasco Company

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New York's Newest Theatre. Just W. of B'way.
Evenings, 8:20. Wed. and Sat. Matinees, 2:15.
Wednesday Matinees, Popular.
The American Play Co. Announces
A New Play in Four Acts,
WITHIN THE LAW
By BAYARD VEILLER

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DAVID BELASCO presents
YEARS OF DISCRETION
A Comedy in 3 Acts by
Frederick Hatton and Fanny Locke Hatton.
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Most Beautiful Theatre in America
Direction of John Cort Telephone, Bryant 46
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OLIVER MOROSCO Presents
LAURETTE TAYLOR
In the Comedy of Youth **PEG O' MY HEART**
By J. HARTLEY MANNERS

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CONAN & HARRIS, Lessees & Mgrs.
H. H. FRAZEE presents
FINE FEATHERS
By EUGENE WALTER
author of "Paid in Full," etc., with a distinguished cast.

Century Theatre 62d Street and Central Park West.
Phone 8800 Columbus. Evenings at 8. Matinees, Wednesday and Saturday at 2.
JOSEPH AND HIS BRETHREN
13 Scenes, 56 Speaking Parts, 200 on Stage.
Largest Dramatic Production Ever Made in the World

STOCK COMPANY NEWS

THEODORE FRIEBUS AT STAR

The good news of the return of Theodore Friebus as leading man with the Academy of Music Stock at the Star, New York, has more than pleased his many ardent admirers. With Marie Curtis, Julian Noa, Angela McCauli, James J. Ryan and the other Academy favorites, the Star is proving a very popular theater.

"ROSARY" MISCAST

The Rosary, as presented at the Crescent, Brooklyn, last week, was uninteresting, the roles of Charley Harrow and Bruce Wilton being greatly miscast, the former in the hands of William Evarts. Mabel Montgomery gave the best performance, but Miss Montgomery must have support. The Gotham and Greenpoint theaters, of Brooklyn, are at present giving more artistic and better acted productions than the Crescent.

JESSIE ARNOLD RETURNS TO STOCK

Jessie Arnold, who recently closed with William Collier, opened Monday last as leading woman at the Grand, Brooklyn, in For Her Children's Sake. Franklyn Searight, another Broadway favorite, is with her. The Still Alarm this week.

FRANCES WOODBERRY AS ELFIE

Frances Woodberry, one of the most promising of the younger generation of stock actresses in New England, appeared last week as Elfie Sinclair, in The Easiest Way, at the Auditorium, Lynn, Mass., and won favorable comment.

GLECKLER'S BIRTHDAY PARTY

Robert Gleckler, the popular leading man at the Greenpoint Theater, Brooklyn, entertained several friends at his home, No. 163 Milton Street, on Saturday evening, Jan. 11. The event was held in commemoration of his twenty-sixth birthday.

Many handsome presents were received by "Handsome Bob," as he was known to his Pittsburgh friends, including a silver-headed cane, which contained an appropriate inscription. Mr. Gleckler, as far as can be learned, is the youngest leading man in stock to-day, and, according to Brooklyn dramatic critics, is destined to rise in the profession.

NEW SCHENECTADY STOCK

The new Malley-Denison Stock company, at Schenectady, will open on Monday, Jan. 27, in The Lily. Frank Charlton and Ethel Grey Terry have the leading roles, and others in the company, engaged through the Paul Scott agency, are Isabelle Sherman, second woman; Junio Socola, director; Richard Ogden, second man; William Cullington, character man; Arthur Morris, stage director, and Isabelle Cameron, ingenue. Arthur Buchanan will play a special engagement with the company in The Lily.

JUSTINA WAYNE IN SPOKANE

Justina Wayne has replaced Jane Tyrrell as leading woman at the American Stock, Spokane, and opening in A Woman's Way heightened the admiration she gained on her early appearance. Henry Hall, Frank Buttolph, Earl Drine and Huron Blyden pleased.

MOROSCO CLOSES AND OPENS

The Oliver Morosco company at the Lyceum, Los Angeles, have ceased, as the company did not prove satisfactory. However, the new Morosco Theater opened with a blaze of glory with Winchell Smith's The Fortune Hunter, with excellent work done by Orrin Johnson, George Relph, Morgan Wallace, James Neill, Thomas Maclarnie, Robert Ober, Grace Valentine, Helen Robertson and Frances Ring.

MINNA PHILLIPS AS THAIS

Minna Phillips for the first time was seen as Thais at the Greenpoint, Brooklyn, last week, and received generous applause for a difficult role, which she portrayed in an artistic manner. Emma Campbell was excellent in a small role, and Robert Gleckler pleased.

BETH FRANKLYN LEAVES BOSTON

Beth Franklyn, the popular leading woman of the St. James company, Boston, has left that organization for a season of four weeks in Bermuda, deserving the rest, for her work has been most excellent.

MARY HALL SAYS GOOD-BYE

Mary Hall, who for the past three seasons has been idolized as leading woman at the Harry Davis Stock in Pittsburgh, bids farewell at the end of the present week. All of a Sudden Peggy is the bill chosen as Miss Hall's farewell, with Corliss Giles, Frank Wright, Jerome Storm, Loretta Wells and all the favorites in her support.

Photo by Matyens, Chicago.

LOVELL ALICE TAYLOR.

If any actress who has not yet reached the major stellar honor of her profession is entitled to the exceptional distinction of being a Coast-to-Coast favorite, it is Lovell Alice Taylor, popular leading woman and stock star, for her greatest conquests as an aspirant for public approval have been made in the Coast States of both the Atlantic and the Pacific. A native of California, she has twice descended upon the East after successes in the cities about the Golden Gate had crowned her efforts, and has wrested hearty recognition from the unemotional theatergoers of the New England cities.

Miss Taylor began her career at the age of fifteen, at the head of a stock at San Diego, upon graduating from the Sacred Heart Convent at Oakland. She then joined Augustin Daly in the East, and was featured in The Prisoner of Zenda, with seasons following, being connected with Annie Russell, Louis Mann and Raymond Hitchcock on Broadway.

Fearing at length that she was destined to become a type actress because of the demand for her in certain roles, Miss Taylor accepted the advice of Fred Belasco, and five years ago decided to take up stock work, because of the experience it would give her in a great variety of parts. Returning to California, she served for several years under such masters of stagecraft as Belasco and Morosco, and obtained the splendid training that has given distinction to her work. In Providence, where she is now located, she has played for a substantial portion of two seasons, and has received much social attention.

Miss Taylor's interest in golf and tennis has resulted in her joining well-known country clubs, and in her practice with the foils she won the title of champion swordswoman of the Pacific Coast three years ago.

VIRGINIA THORNTON IN AUSTRALIA

Virginia Thornton, well known from Coast to Coast as leading woman of various stock companies with Charles King, has departed for Sydney, Australia, to be featured in sixty stock sketches, several of which she has produced at the Republic, San Francisco.

JAMES CUNNINGHAM IN OMAHA

James Cunningham, well known as leading man in the large Eastern cities, has opened in the same position with the Boyd Stock at Omaha. Leona Stater is leading woman, and the roster includes Jack Boyle, Earl Burnside, George De Carlton and Grace Lothrup.

MME. BERNHARDT BANQUETED

Blanche Seymour, late of Thurlow Bergen's Stock company, playing at the Shubert Theater, St. Paul, Minn., was a guest at a reception and banquet tendered by her personal manager, Mr. E. J. Sullivan and his bride, to Madame Sarah Bernhardt and her company, on New Year's night, during her recent engagement in St. Paul. Madame Bernhardt was matron of honor at the wedding of Mr. Sullivan and Miss Pleiss when they were married in Chicago a few weeks ago.

POLI PLAYERS IN WASHINGTON

The Poli Players return to Washington on Feb. 3, opening in The Man From Home, with A. H. Van Buren, Mark Kent, Graham Velsey and Gertrude Bondhill, who are old favorites, and Maud Gilbert, late of the Orpheum, Jersey City, who will play leads, while Helen Tracy, Frank Shannon, H. Dudley Hawley, Lotta Linthicum and Cecil Bowser compose a most excellent organization.

CHANGES IN NIAGARA FALLS

Harry S. Hadfield, who has been stage director of the International Stock, Niagara Falls, for the past ten weeks, has severed his connection with that organization. Miss Florence Rittenhouse, the popular leading woman, has also resigned.

ACTRESS WRITES PLAY

Warda Howard, leading woman of the Broad Street Theater Stock of Trenton, N. J., has completed the adaptation of a new play from the French, and is negotiating for its production. The play will probably be tried out by the Broad Street company.

IN GAY PATERSON, N. J.

PATERSON, N. J., Jan. 21 (*Special*).—Opera House presented the stock in Mary Jane's Pa Jan. 13-18 to good attendance. Henrietta Browne, who has been the leading lady of the past two and one-half years, leaves company Feb. 1. Her successor has not been announced.

STOCK NOTES

The Fortune Hunter was produced last week at the Gayety, Hoboken, by Severin De Deyne. Miss Jackson, Elisabeth Rathburn and the other favorites.

Del Lawrence, Marion Ruckert, Howard Russell and the Avenue Players, at Vancouver, were seen in Edgar Selwyn's Pierre of the Plains last week.

At the Grand, Sacramento, Cal., a production of The Man From Home was enthusiastically received last week. Paul Harvey as Pike, Beth Taylor as Ethel and the entire company in support. The Squaw Man follows.

In Los Angeles, at the Burbank, Isetta Jewel is playing Salomy Jane to capacity audiences, with Forrest Stanley and Donald Bowles as chief support.

The Helen Grayce Stock closed a successful week at Poli's, Meriden, last week, giving splendid satisfaction.

The Buffington Stock were seen at the Auditorium, Brattleboro, Vermont, last week, in Thorns and Orange Blossoms, Slaves of the Orient, The Two Orphans, and pleased good houses.

Marcella Hamilton, leading lady of the Allen Stock, at Tarentum, Pa., made such an impression upon her audiences that, on the last night of the engagement, in response to numerous cries, she was obliged to make a speech.

Dorothy Marks has severed her connections as leading woman of the Majestic Stock, Montgomery, Ala., and joined Beatrice Ingram in vaudeville.

Thurlow White, who closed as leading man with the Jacob's Theater Stock, at Newark, N. J., on Jan. 18, opened a four weeks' engagement at Holyoke, Mass., on

Margaret Ralph was specially engaged through the Paul Scott agency to play the role of Mrs. Hughes in the production of The Woman in the Case by the Lyceum Theater Stock company, of Brooklyn, during the week of Jan. 6.

Fully recovered from his recent illness, Isaac Dillon was seen as Ned Annesley in Bowing the Wind, at The Playhouse, Lowell, recently. Constance Jackson, Grace Young, J. Anthony Smythe and Harold Collins were in the leads.

Eleanor Cleveland and her company, at the Lyric, were seen in Mam'selle, in Bridgeport, last week.

In Des Moines, Robert Hyman, Anne Bronough and the stock players were seen in The Man From Home last week.

The Malley-Denison Stock, at the Savoy, Fall River, were seen in The Dawn of a To-morrow last week. Gus Forbes, the new leading man, has become a favorite with the patrons, while Carolyn Elberts, Sydney Riggs and the other members are well established.

The Malley-Denison Stock, at Lawrence, offered The Barrier, last week, to large audiences. Mrs. George Hibbard is a popular feature of the company.

Rollo Lloyd, Carl Birckert, Anna Layng and the other New Bedford favorites were seen in David Harum, at Hathaway's, last week.

The Stainach-Hards Stock, of Mount Vernon, N. Y., presented Mary Jane's Pa last week, with the appearance of D. Brown, Averill Harris, in the Dixie role, was all that could be desired, and Sara Perry as Portia was charming. Charles Mather and Peggy Monroe returned to the company. Little Johnny Jones follows.

The Man On the Box was last week's offering of the Orpheum Players, Philadelphia, and William Ingersoll more than realised his opportunities. Stanhope Wheatcroft has resigned from the company.

In the production of Mrs. Wiggs of the Cabbage Patch, at the American, Philadelphia, Grace Huff was seen as Lovey Mary and John Lorenz as Billy Wiggs.

Godfrey Matthews, Paul Burns, Gertrude Perry and Marcus Hoefs were the chief funmakers in Little Johnny Jones at the National, Philadelphia.

A production of Wilton Lackaye's great success, The Stranger, proved a popular drawing card at the Empire, Providence, with Homer Barton, Lovell Taylor and Thomas Mulgrew in the leads. This week The Two Orphans. Edwin M. Leonard is the new stage director.

Ainsworth Arnold, a well-known stock leading man, who recently closed a long season at Colorado Springs, has entered

THE SHOW THAT PUT THE GAY IN GAIETY!

THE BIGGEST LAUGH SUCCESS OF THIS OR ANY OTHER SEASON

"STOP THIEF"

BY CARLYLE MOORE

A FARCE BUILT FOR *LAUGHING PURPOSES* ONLY

And Now Being Presented by COHAN & HARRIS at the GAIETY THEATRE, New York City

[SEA]

FUSILLADE OF LAUGHS FROM START TO FINISH

And, in Comparison With Other Crook Plays, MAKES 'EM ALL LOOK FOOLISH

THE WHOLE TOWN HAS A STITCH IN ITS SIDE FROM LAUGHING AT THIS SCREAMINGLY FUNNY PLAY

They Laugh { When the Curtain Goes Up / All During the Show / Between the Acts / When the Curtain Goes Down / On Their Way Home / Going to Bed / In Their Sleep / Before Breakfast / After Lunch / All Through Dinner / and / For a Week After

at "STOP THIEF"

vaudeville with a sketch by John B. Theissen, a Cincinnati business man. Assisting Mr. Arnold are Jack Patton, Fannie Dietrich, Cora Cram and Arnold Patton.

The Ironmaster, revived by the Drama Players, Lowell, Mass., gave genuine satisfaction last week, with J. Anthony Smythe, Hallet Bosworth, Constance Jackson and Grace Young showing marked ability.

George L. Kennedy, at the Holliday, Baltimore, is one of the most popular leading men Baltimore has ever seen.

Carter De Haven's Girl In the Taxi has proved a record-breaker for stock, and at the Orpheum, Newark, Mabel Brownell, Clifford Storch and Arthur Jarratt found much fun in this mile-a-minute piece.

As usual, Arizona proved a record-breaker for the Bailey-Mitchell Stock, Seattle, last week. Clara Byers as Bonita, Lester Paul as Tony and Clifford Thompson as Lieutenant Dentor were exceedingly good. This week Shore Acres.

James Gleason as Checkers was a popular week's entertainment at Ye Liberty, Oakland. Girls follows.

Pasadena, Cal., witnessed a new play, last week, entitled The Noble Outcast, by George Spaulding, with the author supported by Helen Carew, Jack Daly, Geraldine Wood and the full support of the stock company.

Isetta Jewel appeared last week at the Burbank, Los Angeles, in the Blanche Bates role in Nobody's Widow.

The Motor Girl has enjoyed four weeks of prosperity at the Savoy, San Francisco, with Maude Lillian Berri in the title role, with no successor in sight.

Bert Lytell, Evelyn Vaughan and a greatly augmented Alcazar cast presented Get-Rich-Quick Wallingford at the Alcazar, San Francisco, last week.

The Bailey-Mitchell Stock at Seattle were seen in Shore Acres last week, with Guy Hitner as Nat Berry, Clara Byers, Guy Usher and Effie Ober in support. Get-Rich-Quick Wallingford this week.

As Van Ness in In the Bishop's Carriage, at the Baker, Portland, Ore., Baker Moore again scored. Robert Conners, John Sumner, Robert Wayne, Alice Fleming and Helen Strickland were all that could be desired.

At the College Theater, Chicago, Paul Armstrong's The Deep Purple was last week's offering, with Rodney Ranous as Laylock.

The Spendthrift was enthusiastically received, last week, by the Lindsay Morison Stock at Lynn. Frances Woodbury, Edna Oliver, Genevieve Blinn, Harry Ingraham and Arthur Claire were excellent. The Easiest Way and The Greyhound follow.

Averell Harris, formerly with H. B. Warner, Theodore Roberts, Guy Standing and Ben-Hur, as well as numerous stock organizations, is meeting with great success as leading man at the Westchester Theater, Mount Vernon, N. Y., with the Stainach-Hards Stock company.

BURNS PLAY FOR ILLINGTON

Another detective play is promised next season in which Miss Margaret Illington will be the star. Mr. Edward J. Bowes completed arrangements with Mr. William J. Burns, graft hunter, for his assistance in collaborating with playwrights on the new piece. Mr. Burns was very successful in this capacity in the case of The Argyle Case.

MISS COLLIER SUES GAITES

Miss Constance Collier has brought an action in the Supreme Court, of New York, against Mr. Joseph M. Gaites to recover $2,100, alleged to be due her according to an agreement under which she was to play the leading role in Thais for twenty weeks during 1911 and 1912. Her salary was to be $350 a week, says the complaint, which was filed Jan. 21. After sixteen weeks the play was withdrawn, and Miss Collier says she received no pay for the remaining four weeks, nor her return passage to London, which was also included in the agreement.

MARGARET MOFFAT SAILS

Miss Margaret Moffat sailed on the *Baltic* on Jan. 23, and will open at the Coliseum, in London, on Feb. 3, in her sketch, Just Like a Woman. She is resuming her bookings after having been in this country but a short time, as she was engaged and brought here by Manager William A. Brady for the production of The Drone at the Daly Theater. Prior to her sailing to this country, this American actress appeared at a command performance before Queen Alexandra on Dec. 2, and delayed her sailing to this country in consequence. Miss Moffat has been fortunate in establishing herself as a great favorite with London theatergoers, having only appeared for four weeks outside of that metropolis in the past four years of her professional career abroad.

VALERIE BERGERE ILL

Valerie Bergere had to cancel her engagement to appear at Keith's, in Columbus, Ohio, for the week commencing Jan. 26, because of serious illness. Earlier in the season Miss Bergere was compelled to cancel her engagement in the same place on account of the death of her father.

NEW THEATER IN DETROIT

The new Broadway Theater, in Detroit, Mich., was opened on the afternoon of Jan. 26. The house is under the management of J. M. Ward. High-class vaudeville will be presented, and the programme for the opening week is made up of some of the strongest attractions on the Sullivan-Considine and Loew circuit.

AT THE PLAYS IN LOS ANGELES

Paul Armstrong's New Piece, "A Love Story of the Ages" Brought Out—Old Favorites Welcomed

LOS ANGELES, CAL., JAN. 28 (*Special*).—The much-talked of dramatic production of the week Jan. 12-18 is The Typhoon, being presented by Walker Whiteside and company at the Majestic. A rather odd play it is, and adapted from the original Hungarian text of Neuphert Lengel. The part of Illona Kerner is ably handled by Florence Fisher. Playing opposite to these two characters is Hubert Wilke, cast as Ernest Lindner the artist.

At the Morosco The Fortune Hunter is in its second week, continuing to well fill the house at each performance. This play has been delightfully produced, and the individual work of every member of the splendid cast is deserving of commendation. Paul Armstrong's new play, A Love Story of the Ages, was produced Jan. 19-25 at the Morosco.

At the Mason, Jan. 13-18, The Rose Maid is being played, a Viennese opera with a number of clever songs, and produced by a fair company. Patronage has been liberally bestowed; company remained Jan. 20-25.

At the Burbank, Jan. 12-18, Salomy Jane is drawing packed houses, even though this play has been given locally many times. It will probably have several weeks' run, and in the meantime rehearsals are on for the revival of Checkers, to be followed later by Get-Rich-Quick Wallingford.

The great Mission Play, written by John Steven McGroarty, which had an unprecedented run of several months at the Mission Play House in San Gabriel last Winter, is now being reproduced in order that the many tourists in this city may have an opportunity to see staged the dramatic and picturesque incarnation of Franciscan romance and glory.

The Great Raymond, who but recently filled a two weeks' engagement at the Auditorium, returned for a week at the Lyceum.

The Blue Bird, one of the great successes of the New Theater, New York, was seen with original production at the Majestic, Jan. 20-25.

Arrangements are about completed for a benefit performance at the Auditorium, Feb. 19, the entire proceeds from which will be devoted to the work of the National Jewish Consumptive Relief Association of Southern California. Messrs. Morosco and Behymer are the committee in charge, and assure the public of a very clever performance.

Mr. Morris Meyerfelt has just arrived, and has furnished the press with the statement that the Orpheum company has secured the national rights for the newest invention of Edison, which machine furnishes the talking for the people in motion pictures. Mr. Meyerfelt states "If we find that this new phase of pictures is liable to keep people away from the regular theaters, we will keep it for ourselves; if we find that we can make more money by selling State rights we may do that, or we may go into the moving-picture business ourselves. We can determine nothing as to our future acting until we study the effect on the public and see exactly how the machines do their work."

A benefit performance will be given at the Burbank, Jan. 29, for "Alma." Alma was the telephone "central" for the Burbank until rheumatism compelled her to fight for her life. She has given such great satisfaction and courtesy to the Burbank patrons that, as she needs financial assistance, a benefit performance has been willingly arranged for. Miss Isetta Jewell, leading woman at the Burbank, was fined $25 for motor-car speeding, and her escort to the police court was Florence Fisher, in the Typhoon company, now playing at the Majestic.

An annual benefit performance for the Managers' Association Fund is now being arranged for, data for which will be given in a later letter.

The Lambardi Opera company is now in its third week at the Auditorium, Jan. 13-18, and still drawing fair attendance each night. The two principal offerings this week being Thais and Andrea Chenier, the latter being produced for first time in this city. It is seemingly an opera of men, in which the masculine roles are most in evidence. The principals appearing in this production are Sig. Augustina, who did splendid justice to the tenor role, and Sig. Nicoletti, who was more than suited to the taxing baritone part. Mme. Adaberto, who has established herself here as a soprano of exceptional merit, sang the only important feminine role, that of Madeline. The theme of the opera, musically and histrionically, is quite dramatic; in fact, intensely so. Blanche Fox was cast in a contralto role of Madeline, which she handled to splendid advantage.

DON W. CARLTON.

The Grand, of Waycross, Ga., leased and managed by Fred Brewer, a local man, who has been operating motion-picture places, was formally opened Jan. 9 with Baby Mine. The Grand is modern in every sense, with a seating capacity of 900. It fills a long-felt want, and is in keeping with this growing town. Between the regular theatrical dates it will be used for motion pictures.

NEWS OF OTHER CITIES

BROOKLYN

Capacity business greeted Gaby Deslys and the Winter Garden company at the Majestic 20-25. Al Jolson proved to be the hit of the show.

Douglas Fairbanks and company in Hawthorne of the U. S. A. proved to be a prolific attraction at Teller's Broadway).

The author of Officer 666 being a Brooklynite added to the patronage of the melodramatic farce which was the offering at the Montauk.

Eva Tanguay's popularity in Brooklyn is still supreme. As the feature attraction of B. F. Keith's Orpheum she jammed 'em to the doors at every performance. The remainder of the bill was of high standard.

Stella Mayhew and company in The Coward, Belle Blanche and a long list of other headline attractions drew large audiences to the Bushwick.

The Diving Girls predominated at the DeKalb. Rice and Cady, Cody and Linn, Chantrell, Seymer and Green, Patric and Sampter, Edey Brothers and Sam J. Curtis were included in the long list of entertainers.

Robert Gleckler, William Macauley, Harry McKee and Minna Phillips in the important roles gave an excellent performance of Thais at the Greenpoint. Nora Shelby, Emma Campbell, J. Hammond Dalley, Jack Roach, Gilberta Faust and G. Swayne Gordon were efficient.

A revival of For Her Children's Sake was offered by the Grand Opera House company. Noel Travers, George Carlton, Irene Douglas, Maxine Miles, Franklyn Searight, William Elliot, Manual Snyder, Archie Allen and others were included in the cast. Jessie Arnold made her first appearance as leading woman of that company in the role of Edna Kingsley.

Members of the Crescent Players attained their usual success in The Rosary. George Allison, Mabel Montgomery, Joseph Szenton and the other regular members of the company handled their assignments in a capable manner.

Alfred Swenson proved himself exceptionally versatile in his characterization of Michael Regan in The Boss at the Gotham. The entire company played up to their usual standard.

The Girl from Rector's proved an excellent vehicle for Pearl Gray to add to her laurels with the patrons of the Lyceum. The details of the production were carefully looked after.

J. LEROY DAUB.

JERSEY CITY

The Bird of Paradise was at the Majestic Theater 20-25, to very good patronage. The quaint, weird play was presented in a complete manner by a clever lot of performers, including "native" Hawaiians in costume and with the music and tom-toms of that tribe. It is a charming play, well presented by a competent co., but not a play one would leave home for. The work in the first act is clever, and the atmosphere of the languorous island in the Pacific Ocean is strongly in evidence. Shepherd of the Hills 27-1.

Corse Payton made his debut here as a manager 18, when the Corse Payton Stock co. began a season at the Orpheum in The Three of Us. The new co. made a favorable impression and gave a fine presentation of this good Western drama. The staging was of the best, and the members of the co. were excellent and all worked together. The Wife 27-1.

Richard A. Wolff, late stage machinist of the Orpheum, will assume charge of the stage at the Broadway, Bayonne, 27.

The local Elks are arranging for a ladies' night early in February.

The Academy Stock co. are seen to advantage in The Boy Detective at the Academy of Music 20-25, to S. R. O. at every performance. The piece was well staged. All the favorites were well cast. New moving pictures are given daily and patrons well pleased with the productions. Cary McAdoo, the house manager, is always on the job. The Bowery After Dark 27-1.

The Monticello offered a fine bill 20-25 to big business. Eight people appear in a sketch called The African Hunt.

The new executive staff at the Orpheum consists of Anthony Miebel, general manager; Thomas H. Sheeley, business manager; Leon Schlesinger, co. manager; B. M. Ingram, treasurer; Herman Steisel, musical director; William Mortimer, stage manager; Stephen Golding, scenic artist; Phillip Schllow, master mechanic; Harry Woods, properties.

An unusually attractive feature at the Bayonne Opera House is A Day at the Circus, consisting of trained ponies, dogs, monkeys and mules.

The Seven Lamy Kids head the list at Manager Schiller's Broadway.

The T. M. A. initiated nine candidates from the Majestic and Orpheum 26.

James Thornton heads the bill at the Hudson, Union Hill, 20-25, and he has been the recipient of hearty receptions at each performance.

Louis J. Dittmar, orchestra leader of the Majestic, has had printed a very handsome calendar with his picture on it, the name of the theater, etc., which he is distributing to his many friends.

WALTER C. SMITH.

NEWARK, N. J.

Frances Starr in The Case of Becky proved a good drawing card at the Newark Jan. 20-25. The Old Homestead Jan. 27.

Mrs. Leslie Carter, after several years' absence, appeared at the Shubert Jan. 20-25 in her successes, Zaza and The Second Mrs. Tanqueray. Excuse Me Jan. 27.

The Girl in the Taxi was presented by the Payton co. at the Orpheum Jan. 20-25. Every member of the co. fulfilled all requirements.

The Yankee Doodle Girls pleased the patrons of Miner's Jan. 20-25. The Star and Garter Show at the Gayety Jan. 20-25.

Splendid bill at Proctor's Jan. 20-25. Frank Mayne and co. headed the list and scored heavily in a neat little sketch, Cheese and Crackers. Mr. Mayne is ably supported by Phillin Bishop.

GEORGE S. APPLEGATE.

PATERSON, N. J.

The Opera House offered the Players in Alice Sit-by-the-Fire 20-25 to fine business. Co. pleased. Little Lord Fauntleroy 27-1.

One Day at the Lyceum 20 to fair business. Don't Lie to Your Wife 27-1.

Beef Trust at the Orpheum 20-22 and Gay Widows 23-25 did a good business.

Rehman Show 20-22 and American Beauties 23-25 at the Empire pleased good houses.

Henrietta Browne, who for the past two and a half years has been leading lady with Opera House Players here, severed her connection with co. 25 and will visit Chicago her home, and enjoy a much needed rest. During her stay here she has endeared herself to theatergoers and the week of 20-25 she was a recipient of many tokens of friendship. The bill was Alice Sit-by-the Fire and was well presented. Louis Leon Hall and the balance of the co. rendered capable support. Little Lord Fauntleroy 27-1.

JOHN C. BUSH.

PROVIDENCE, R. I.

Raymond Hitchcock was at the Colonial Jan. 23-25 with The Red Widow, at which time good business was enjoyed. The Fatal Wedding Jan. 27-Feb. 1.

The Stranger proved one of the strongest attractions that the Empire Stock co. have yet offered. The various roles were handled with excellence throughout the performance. The Two Orphans Jan. 27-Feb. 1.

Keith's had a most attractive bill on view Jan. 20-25 headed by Louis Simon and Kathryn Osterman and Co., in A Persian Garden. Other's included The Four Cliftons, Beatrice Ingram and Co., Hoey and Lee and The Devora Trio.

Beauty, Youth and Folly were at the Westminster Jan. 20-25, followed by The Trocaderos Jan. 27-Feb. 1.

A revival of The Kermiss of 1894 was given by local talent during the week at the Providence Opera House Jan. 20-25 for the benefit of the Day Nursery Association.

Gertrude Hoffman in Broadway to Paris Jan. 27-29.

Beatrice Ingram playing at Keith's during the week is a most popular favorite with Providence patrons. She was for many seasons connected with the Albee Stock co., and many of her friends took advantage of her short visit to witness her act.

H. P. HYLAND.

ALBANY, N. Y.

The Winter Garden co. featuring Gaby Deslys, supported by Al. Jolson, Harry Pilcer, Lee Harrison, Ada Lewis, and Lawrence D'Orsay in The Whirl of Society, drew two enormous audiences Jan. 18 at Harmanus Bleecker Hall, and duplicated the big hit scored at its premiere performances here last season. Lew Fields's All-Star co. in Hanky Panky Jan. 20-22, did tremendous business, playing to full capacity. The old favorites, Florence Moore, Christine Nielson, Harry Cooper, Bobby North, Max Rogers, were warmly received. Paul J. Rainer's African Hunt pictures Jan. 23-25. Boston Symphony Orchestra Jan. 27.

The Merry Whirl, with Moore and Smith and large co. of burlesquers, and Clark's Runaway Girls filled the week, Jan. 20-25, to big business at the Empire.

Excellent vaudeville features and pictures drew packed houses Jan. 20-25 at Proctor's.

There was a splendid bill Jan. 20-25, large crowds being the rule. On the programme Sullivan and Pasqueigan, Mudee Morton Trio, Granville and Mack, Three Gammons, Al. Sanderson, Rudolphe Darre and others.

The City Club Burlesquers, with Tom Moya and Mlle. Alda, the Girl in Pink, served to draw full houses Jan. 20-25 at the Gaiety. Jolly Grass Widows follow.

Howard Graham, resident manager of Proctor's, confirms report that Mr. Proctor intends shortly to build a new theater in Albany. The policy of the new house will be high-class vaudeville attractions.

Law Fields's Hanky Panky co. had a distinguished audience Tuesday night, which included Governor and Mrs. Sulzer, Senators Frawley, Cullen, Murtaugh, Foley, Herrick, and Assemblymen Walker, Greenberg, Goldberg, Levy.

Senator Stilwell has introduced a bill in the Legislature by extending the prohibition against theatrical and other performances on Sundays, so that it shall include vaudeville or any other entertainments of the stage or the displaying of moving or stationary pictures.

G. W. HERRICK.

PITTSBURGH

A rare treat was given Pittsburghers last week when the Gilbert and Sullivan Festival Co., presented Pinafore, The Mikado, The Pirates of Penzance and Patience to excellent business at the Alvin. The cast included DeWolf Hopper, George MacFarlane, Eugene Cowles, Arthur Aldridge, Arthur Cunningham, Blanche Duffield, Kate Condon, Viola Gillette and Louise Barthel. The chorus was a large and competent one. Ready Money Jan. 27-Feb. 1 with Excuse Me underlined.

Rose Stahl was seen to advantage Jan. 20-25 at the Nixon in Maggie Pepper. The supporting company was a good one, but there have been many changes made from the original cast. The Daughter of Heaven Jan. 27, and the Girl from Montmarte with Hattie Williams and Richard Carle follows.

The Harry Davis Stock players revived Are You a Mason? at the Duquesne Jan. 20-25, drawing largely. Mary Hall and Corliss Giles were effective, while Jerome Storm, Hal De Forest, Loretta Wells and the other members were well cast. Mary Hall will bid farewell to Duquesne audiences Jan. 24 in All of a Sudden Peggy, when she severs her connection with the Davis stock organization. She has played for three seasons in Pittsburgh, and during that time has become one of the most popular actresses Pittsburgh has ever had. Patrons of the "homelike" Duquesne will regret her departure.

Ray Cox, Jessie Busley and co., in Miss 318, and the Boganny Troupe were popular at the Grand Jan. 20-25. Jesse Lasky's Trained Nurses is headliner of bill Jan. 27-Feb. 1.

S. H. Dudley with the Smart Set drew largely Jan. 20-25 at the Lyceum in a musical comedy, The Beans of Boston. This colored organization possessed some capable singers and dancers. One Day is the attraction Jan. 24 and Over Night follows.

The World of Pleasure pleased at the Gayety Jan. 20-25, and the Columbia Burlesquers is the offering Jan. 27-Feb. 1.

DAN. J. PACKINER.

ST. LOUIS

Sothern and Marlowe at the Shubert Jan. 20-25 played to crowded houses. The opening show was The Taming of the Shrew and the doors bowed outward with vent on laughter of audience. During week was presented Romeo and Juliet, Much Ado About Nothing, Twelfth Night, Merchant of Venice, As You Like It, and Hamlet. The supporting co. is the best seen in St. Louis. Little Miss Brown Jan. 26-Feb. 1.

Widow by Proxy, or May Irwin, perhaps both, filled the Olympic Theater Jan. 20-25, and kept houses in a roar. The Concert, with Leo Ditrichstein and other Belasco players, including Isabel Irving and Catherine Proctor, Jan. 26-Feb. 1.

Making a Man of Him at the Century Jan. 19-25 gave Eva Lang an opportunity to prove herself quite a womanly, dependable young actress, and something reminiscent of Mary Mannering pervaded the opening performance. Carter de Haven in the new musical farce, Exceeding the Speed Limit, Jan. 26-Feb. 1.

The Master of the House, a comedy not very true to life, at the Garrick Jan. 19-25 contributed entertainment and imparted a lesson far above the average. Carter, miraculist, and his co., of forty illusionists, Jan. 26-Feb. 1.

Madame Sherry at the American Jan. 19-25 was safe in the hands of presenting co. The Woods, Frazee and Lederer management have many Madame Sherry cos. on the road, but the visitors at the American indicated they are the pick of the travelling aggregations. The Rosary Jan. 26-Feb. 1.

Julius Steger in Prooria Persona at the Columbia Jan. 20-25 appeared in Edgar James's "Incident of Life," entitled Justice. By a curious coincident Julius Steger's stage adaptation of Edgar James's The Master of the House was on at the Garrick Jan. 20-25.

Mlle. Adeline Genee was at the Odeon with her co. and superb orchestra de ballet Jan. 26. The evening closed with Giacomo Meyerbeer's ballet.

The Thief found ready welcome at the La Salle Jan. 19-25. House of a Thousand Candles Jan. 26-Feb. 1.

The Golden Crook co. of burlesquers at the Gayety Jan. 19-25. Dave Marion and the Dreamland co. Jan. 26-Feb. 1.

The Peacemakers Burlesque co. at the Standard Jan. 19-25 with prosperity. The Auto Girls Jan. 26-Feb. 1.

VIVIAN B. WATKINS.

ST. PAUL

The Enchantress, the most elaborate production Joe Galtes ever sent to St. Paul, with Kitty Gordon in the leading role, opened to a large audience at the Metropolitan Jan. 19-25. Mayme Gehrue really scored the biggest hit of any one in the cast, which was a notable one, including Hattie Arnold, Gustav Werner, Ralph Rigg, Arthur Forrest, Ernest Torrence, and Katherine Witchie. Pink Lady Jan. 26-Feb. 1. Robin Hood Jan. 2-5. John Mason Jan. 6-8. Mutt and Jeff Jan. 9-15.

The Shubert was dark Jan. 19. Leon Rains, lieder singer, appeared in Mrs. Frederic Snyder's course Jan. 20. Valeska Suratt Jan. 23-25.

Joseph Hart's An Opening Night, headlined at the Orpheum Jan. 19-25. Melville and Higgins scored their usual hit. The Girl from Milwaukee, a single singing act, received well merited applause.

Alber's Bears, Skaters Bijoux, Dow and Dow, Welch, Mealy and Montrose, and Glendower-Manion co. made up a good bill at the Empress.

The Lady Buccaneers were the Grand entertainment.

A meeting was held at the People's Church Jan. 22, at which the theatrical censorship question was discussed. L. N. Scott, of the Metropolitan, was among the speakers.

The third volume of Robert Gray's reminiscences contains a portrait of Mrs. Fred Snyder, local impresario. Owing to her disagreement with the St. Paul Auditorium Board last Winter in regard to rental fees of that house, Mrs. Snyder will this year present her season of opera at Minneapolis Auditorium. The Chicago Opera co., including Tetrazzini, Garden, White, and Fremstad, will appear April 22-24 in Thais, Walkure, Jewels of Madonna, Jupiter of Notre Dame, Secret of Suzanne, and Lucia.

JOSEPH J. PFEIFER.

DETROIT

Little Boy Blue, a romantic operetta, music by Henry Berany, and book by A. E. Thomas and Edward A. Paulton, occupied the stage of the Garrick Jan. 20-25. The cast included Ota Harlan, Maude Odell, John Dunsmore, Victor Hahn, Charles Hines, Phillip Simmons, and Lettie Hinzel. Manager Lawrence, of the Garrick, announces a heavy advance sale of seats for engagement of William Faversham.

"Winks," the diving seal, was afforded the place of honor at the Temple Jan. 20-26, and balance of bill was one which showed throughout the discriminating hand of Manager Moore.

Maclyn Arbuckle in The Round-Up made his annual visit to the Detroit Opera House Jan. 20-25. Blanche Ring in The Wall Street Girl follows.

Charles E. Wildish in a dramatic sketch, The Pool Room, headed bill at Miles's Jan. 20-26.

George Damerel in The Heart Breakers, a Mort Singer production, drew crowded houses to the Lyceum Jan. 19-25.

Burlesque in Detroit Jan. 19-25 was represented by the Gayety Girls at the Gayety and Miss New York, Jr., at the Avenue.

ELTY A. MARONI.

SAN FRANCISCO

Broadway Jones opened at the Columbia Jan. 19 to a big house. It pleased with comedy and the Cohan wit was there to be enjoyed. Dave Warfield opened Jan. 27 in The Return of Peter Grimm.

Get-Rich-Quick Wallingford did so well Jan. 13-18 at the Alcazar that it was necessary to run another week to accommodate patrons. Agnes and Lytell are the stars. The Dawn of a To-morrow follows. The Cort is renewing the success of Excuse Me Jan. 20. It is billed for two weeks. Willis P. Sweatnam is featured.

The Orpheum has a good bill Jan. 20. Ralph Hers, Creesey and Dayne and The Eternal Waltz are among the numbers.

Mrs. Langtry will be seen Jan. 26, and Sarah Bernhardt Feb. 9.

The Empress has Fun on the Ocean and The Mosarts. Pantages offers Surf Bathers and Bailey's Posing Dogs. The National has Silver King.

The Savoy after having been dark one week opened Jan. 20 with Algeria and Kolb and Dill aided by their old chum Maud Amber and Winfield Blake. Play went well.

Sembrich gave a successful concert matinee Jan. 19 at the Columbia. She is at home here and we are fond of her. The S. F. Orchestra, Prof. Hadleyleader, gave ninth concert matinee Jan. 19 at the Cort, and Mrs. Rock-Shafter was piano soloist. She was roundly applauded.

Fred Belasco returned from the East, and has some big cards for his theater in the future.

Bispham is attracting by his song and talk. He pleads for opera in English. Photoplays continue at Grauman's Imperial.

The Birth of Christ dramatized by parishioners was produced by members of St. Paul's church Jan. 21-23.

A Hellenic Evening was given for the benefit of the widows and orphans of the Greeks who fell in war. Mrs. Rees sang the Greek national hymn, and the Greek Drama Rome written by the blind dramatist, S. Peresiades was played.

The motion picture censor of the society for prevention to children inspected 1,000 pictures during the year. Only 16 were condemned and 3 allowed to pass after being altered.

Miga and The Affairs of Anatole were staged by The Player's Club Thursday Jan. 23 at Sorosis Club House. The Players Club is composed of amateurs.

Mrs. Clara Phipps known on the stage as Clara Spray has secured a divorce from James Henry Phipps a theatrical broker of New York.

A. T. BARNETT.

SALT LAKE CITY

Mutt and Jeff drew large and top-heavy houses at the Salt Lake Jan. 12-15, and gave patrons great joy; matinee Jan. 15, catering to school children broke record of fifty years at this house. Louisiana Lou, with its bunch of pretty girls and bright costumes Jan. 16-18 to good business. Anna Boyd in Madame Sherry was warmly welcomed. Samuel Liebert was clever in his blending of humor and pathos, and his imitations of David Warfield, Freddie Nice, Cecelia Novasio, and Caroline Leonard were each worthy of mention. Carolina White gave a concert Jan. 20, assisted by Madame Ryder, to a select and delighted audience.

At the Colonial W. J. Kelly Jan. 12 made the hit of his life in the title-role of Get-Rich-Quick Wallingford. Houses were practically sold out each night. Gertrude Dallas and Fanchon Everhart made hit. Forrest Taylor was fully worthy as Blackie Daw. Fortune Hunter Jan. 19.

Harry Gilfoil in his inimitable characterization of Baron Sands carried all before him at the Orpheum Jan. 12. The Flying Martins and O'Brien, Havel and co. made up a good bill to packed houses.

Allen Curtis Frolics co. in They Loved a Lassie to good business at the Garrick week of Jan. 12. Hattie Manning continues to be popular.

Willie Ritchie broke the record for a week's attendance at the Empress week of Jan. 5 to more than forty thousand admissions. Theo. Carly's Canines, Ell Dawson, Playlet No. 44, Brooklyn Harmony Four, the Morton-Jewell Troupe, George B. Reno: good business: Jan. 19. Manager Meyerfeld has been in the city to look over the situation regarding finishing new Orpheum; in order to have it ready in March for Sarah Bernhardt he has arranged for day and night shifts of workmen. The terra cotta front is nearly all in place, and part of interior ready for decorators.

A special organ recital given in the Mormon Tabernacle Jan. 19 by Edward P. Kimball in honor of Carolina White and her friends. Gertrude Dallas, a charming woman, a good actress and a swell dresser, has quit stock co. of Colonial, and gone to New York.

C. E. JOHNSON.

INDIANAPOLIS

Primrose and Dockstader Minstrels, welcome old time favorites, played a successful engagement at the Shubert Murat Jan. 9-11. Gemee appeared before a capacity house Jan. 15 and Yeare to a fair but enthusiastic audience Jan. 19. Both artists were a part of Ona B. Talbot's Annual Concert Season. Top o' th' Mornin' with Gertrude Quinlan and Tim Murphy featured in roles that fitted them perfectly, won instant and hearty approval of good houses Jan. 19-18. Aside from the excellent work of Miss Quinlan and Mr. Murphy, that of Thurlow Bergen, T. Daniel Foley, George LeGuere and Nellie Filmore was more than pleasing. Bought and Paid For Jan. 20-25. Overnight Jan. 27-Feb. 1. The Merry Countess and Fanny's First Play are among future bookings.

The Concert with Leo Ditrichstein, Isabel Irving and a fine cast, attracted an enthusiastic audience that about filled English's Jan. 9 and proved one of the most delightful bookings of the season. The Rose Maid with Mizzi Hajos, Edith Decker, Robert Graham, Al. Shoaf and others, was cordially received and played to a big week's business Jan. 12-18. The Daughter of Heaven Jan. 20-25. May Irwin in Widow By Proxy Jan. 27. Henrietta Crossman in The Real Thing Jan. 28-29 (returned). Flake O'Hara in The Rose of Kildare Jan. 30-Feb. 1.

Get-Rich-Quick Wallingford, here for the first time at popular prices, was a big drawing card at the Park Jan. 20-22. The Winning Widow Jan. 23-25.

The Holden Players at the Colonial Jan. 20-25, were seen to advantage in The White Sister, with Lucile Spinney and George A. Stilwell in leading roles. The Penalty Jan. 27-Feb. 1.

Way Jim was the week's offering of the Guy Players at the Majestic. The Cry Baby Jan. 27-Feb. 1.

Blanche Walsh, supported by a good co. in Countess Nadine, headed bill at Keith's 20-25. Haydn, Dunbar and Haydn scored a big hit and Claude and Fannie Usher in Fagin's Decision, seen here before, received a large share of afternoon's applause. Lancton, Lozier and co., Three Dixon Sisters, Tom Davies Trio, Ben Lewis, and Law Hawkins made up an entertaining bill. The introduction of a victrola, with high class and favorite selections while the audience is assembling, is a new feature at Keith's which promises to be popular.

Hector Fuller, formerly dramatic editor of the *News*, who has been absent from Indianapolis for some years, is again a familiar figure around the theaters, having joined the *Star* forces as dramatic editor.

George LeGuere, promising young juvenile of Forepaugh Stock co., at the Majestic six years ago, made his first appearance here since his stock days. In Top o' th' Mornin' at the Murat last week in which he did effective work as the young bank clerk.

Ainsworth Arnold, another favorite of the old Forepaugh co., was warmly received in The New Steno, a new sketch put on as headliner at the Lyric Jan. 20-25. Mr. Arnold was assisted by Frances Pietrich.

George C. Tyler, of Liebler Co., was in town for a few hours Jan. 20 on his way to French Lick for a two-week's rest.

Crystal Herne came Jan. 21 to spend remainder of week with her sister Julie, who is playing a leading role in Bought and Paid For at the Murat all this week.

PEARL KIRKWOOD.

DENVER

The Broadway Jan. 20-26 housed the most pretentious and the most satisfying musical offering of many moons. Gwynn Love was beautiful in every way. In its aesthetic scenery, its captivating, illusive music, its virile tenor, Arthur Albro, and its dainty soprano, Phyllis Partington. The Siren follows.

The Tabor Jan. 19-25 was occupied by Busy Izzy, resplendent in new costumes, fresh scenery, and old jokes revamped. George Sidney and Dick Hume were very funny. Carrie Webber scintillating and alluring. Nick Basil and Maud Campbell sang pleasingly. Alma, Where Do You Live? Jan. 26-Feb. 1.

The Orpheum gave a fair bill Jan. 20-26, in which The Flying Martins were the very best

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GREEN IS RAMPANT IN CHICAGO

That is Why a Man Can't Eat an Orange Where "Top o' the Mornin'" is on View

MIRROR BUREAU, SUITE 61,
Grand Opera House Building.

CHICAGO, JAN. 28, (*Special*).—Eating an orange, a man came into the O'Lympic (the new spelling is B. L. T's in the *Tribune*). The audience was just emerging under the guiding eye of Sam Lederer, who stood in the foyer, and Gene Morgan, protected behind the bars of the box office. Seeing the man eating the fruit aforesaid, the smile left the audience's face, and each man and each woman made a rush for the offender. He was hurled into the street to be picked up by a policeman, Casey. The cop was for arresting the offenders until the horrible crime of the man was explained to him. Then he bundled the orange-eating individual into the motor-patrol and he landed in a cell. The next morning the judge—name O'Rourke—gave the man sixty days and threatened him with life imprisonment if he ever ate another orange in the O'Lympic while the Top o' the Mornin' was on view there. All of which goes to show that Ireland was made for the Irish and that Anne Caldwell's comedy was made for the same. The author says that she has not attempted to depict faithfully Irish character—an explanation altogether unnecessary in the light of the productions of the Irish players here—but that she has aimed to amuse and please. She has won her case, for everybody has a good time greeting the Top o' the Mornin.' Everybody goes out in such a jolly mood that a case full of green cravats in the lobby at twenty-five cents apiece would add to the revenues of the production.

The story in brief is thuswise: An Irish girl comes across the water to live with her father and step-mother. The latter, of course, dislikes the girl. A lawyer with a beautiful little daughter employs the girl to take care of his child. The girl's half-brother gets involved in some crooked manipulations in a bank. The damning papers are in lawyer's desk. Said desk must be deprived of those papers. Urged on by one guiltier than he, half-brother undertakes to rob the desk. Quick lights and half-sister discovers half-brother. Situation—girl is between love for lawyer and love for half-brother. Latter love wins out and half-brother is shielded. The girl is arrested. Finale—papers contain no evidence against half-brother; he and half-sister are free. Lawyer confesses his love and the girl goes back to lawyer's home joyously. Audience departs in a similar state of mind. There are some fifty-seven laughs and almost an equal number of applauds.

Tim Murphy has the part of Father Quinn, the rugged, kindly priest who befriends the Irish girl and helps to guide her in the path to happiness. His performance is a delight to those who appreciate real kindness of heart and sincerity behind clerical robes. Thurlow Bergen, as Lawyer Garland, has romantic bearing sufficient to satisfy the audience. John Schanneli does an excellent bit of "character work" as the detective. Gertrude Quinlan has the part of "Jerry," the Irish girl, and, without being a knocker, I am safe in saying that she does not fill the bill. She was never cut out for the part and the part was never patterned for her. A young woman gifted with piquancy, pretty pertness and joyous humor would add about forty-nine and one-half per cent. to the production.

The current week, I feel safe in saying, because it is the last week of the opera, will actually see the Chicago premiere of Conchita, Riccardo Zandonai's opera. Thursday night is the night. Coming to sing the title part is Tarquinia Tarquini who is well known on the Pacific coast and who has also sung in New Orleans. Others prominent in the cast will be Charles Dalmores, Edna Darch, Frank Preisch and Ruby Heyl. Campanini, of course, will conduct. The business of giving opera premieres in Chicago is highly profitable and successful all around. Therein lies the difference between Chicago and a couple of Eastern cities I know fairly well, notably Baltimore and Philadelphia. Philadelphia likes what Rittenhouse Square has seen and Baltimore likes what grandmother saw—Aida, Carmen, Rigoletto, Die Walkuere, et al. Chicago wants new stuff, the newer the better. And nowhere in America is there a better place for opera first-nights. Society comes, the populace comes and the critics are fair and their verdict carries weight.

Only two attractions new to Chicago are on this week—Little Boy Blue, at the Chicago Opera House, and Hawthorne of the U. S. A., with Douglas Fairbanks, at the Grand Opera House. I understand that the business for both will be very good. By "attractions" I mean "shows," not persons, so now it can be said that Napierkowska, from St. Petersburg, Moscow, Paris, the Metropolitan and elsewhere, she with the Dance of the Bee, said to make Dame Grundy squirm, cometh to the Palace with no raiment but her immaculate art. For the first time in America she will give her Arabian Fire Dance that she revealed in Paris.

Within a week other interesting things are due. Hindle Wakes, with the original cast, comes to the Fine Arts. Henrietta Crosman will be seen at Power's in The Real Thing. Nazimova, in Bella Donna, will reopen the Blackstone. The Colonial will have The Rose Maid, and at McVicker's Fiske O'Hara will be seen in The Rose of Kildare. Henry Miller, in The Rainbow, will follow The Count of Luxembourg at the Illinois. To-day we have with us the following, not already mentioned, to wit:

Garrick—Passing Show of 1912.
Colonial—Robin Hood, with Bessie Abott.
American Music Hall—The Sun Dodgers, with Hayes and Norworth.
La Salle—The Girl at the Gate.
Grand Opera House—Exceeding the Speed Limit, with Carter De Haven.
Cort—Our Wives, with Henry Kolker.
McVicker's—Rebecca of Sunnybrook Farm, with Edith Tallaferro.
Princess—Bought and Paid For.
Powers—The Attack, with John Mason.
Majestic—Amelia Bingham heading the vaudeville offerings.
Studebaker—The Blindness of Virtue.
Columbia—Gay Masqueraders.
Star and Garter—Jolly Follies.
Empire—Moulin Rouge company.
Folly—Girls from Reno.
Victoria—The Fortune Hunter.
Crown—A Kentucky Romance, with Beulah Poynter.
Imperial—Thurston.
National—Billy B. Van.
Great Northern Hippodrome—Elaborate vaudeville bill.

LITTELL MCCLUNG.

NEWS OF OTHER CITIES

(*Continued from page* 18)

feature. Harry Gilfoil was amusing in an eccentric offering. Marion Littlefield's Florentine Singers were excellent. Royal Japanese Troupe gave a fine exhibition of wrestling and Ju-Jitsu. Carrie Reynolds danced well. O'Brien, Havel and Ed. Morton were amusing.

At the Auditorium Jan. 21 Mr. Slack presented Efrem Zimbalist, the violinist, and Julia Culp, the German Lieder singer.

The stock show held forth at the arena at Stockyards all week, and drew thousands from all over the West to the splendid exhibition of live stock.

GRANVILLE FORBES STURGIS.

NEW ORLEANS

William H. Crane in The Senator Keeps House was an attractive feature at the Tulane 19-25. A fair co. presented The Goose Girl at the Crescent 19-25. Ellsworth's Pictures of the Passion Play of 1910, 19-25, at the Dauphine. L'Africaine 21. Carmen 22. La Boheme 24, at the French Opera House. Perucht-Gyssene Stock co. in Monte Cristo 19-25 at the Lyric. William H. Thompson, Gould and Ashlyn, Milton and De Long Sisters, Chick Sale, Ward Brothers, Bounding Patterson, Bradshaw Brothers, Symphony Orchestra and motion pictures at the Orpheum. The motion picture industry continues to thrive.

J. M. QUINTERO.

TOLEDO

Louis Mann in Elevating a Husband was star attraction at the Valentine past week and played to a capacity house. He scored a strong personal triumph. Support excellent. The Pink Lady finished week at the Valentine to good business. The co. was excellent.

Maude Adams in Peter Pan 27. Alice Neilson 29. Julian Eltinge 31. Rebecca of Sunnybrook Farm 13, 14.

Auditorium reopened with Bought and Paid For for five performances. This will be followed with William Faversham in Julius Caesar 3, 4.

A festival bill of twelve acts held the board at Keith's past week to crowded houses. Charlie Chase and Tom Nawn were headliners.

The popular musical comedy, Happy Hooligan, played Lyceum all week to great business. Co. above par and pleased. The White Slave followed.

BERT WOODS.

OMAHA

At the Brandeis Gypsy Love made a most excellent impression on a series of good sized audiences Jan. 14-16. Calve gave a delightful concert Jan. 17. Bohemian Girl played a return engagement Jan. 19-22, business only fair. A Butterfly on the Wheel Jan. 23-25; Mutt and Jeff Jan. 26-28; Louisiana Lou Jan. 30-Feb. 1.

Heartsease is the very acceptable offering of the Vaughan-Glaser players at the Boyd, opening to a splendid house. The House of a Thousand Candles by the same company followed.

The Orpheum continues on its even way to prosperity, the bill Jan. 19 being Sam Mann in The New Leader; Nellie Nichols, Charles Olcott, Les Marco Belli, Felix and the Barry Girls, Ishikawa Brothers and Fred Griffith.

Manager Johnson of the Gayety is wearing his usual prosperous smile, having booked The Dazzlers for present week, Jan. 21. The company is an unusually good one. The Krug has High Life in Burlesque.

The new Empress Moving Picture Theater opened to capacity Jan. 20 and indications are that in spite of the enormous expense entailed, it will be a success in every way.

It is announced that the Vaughan-Glaser Stock co. is to terminate its engagement at the Boyd Feb. 1, members returning to their Eastern homes. No statement has yet been made as to what company will succeed them.

J. RINGWALT.

MONTREAL

Carmen was the opening bill for the last week of Grand Opera co. at His Majesty's with Maria Gay in title-role. Miss Gay's conception differs somewhat from the other Carmens we have seen, but is striking and full of life. M. Lafitte, Mlle. La Palme, and Alban Grand formed a capable cast. The Irish Players Jan. 27-Feb. 1.

The Merry Countess proved a drawing card Jan. 20-25 at the Princess. Josie Collins, Forest Huff, and Fritzi Von Busing appeared in principal roles and scored. Mabel Burnaze and Maurice Faoka also did good work. Little Women Jan. 27-Feb. 1.

A clever comedy sketch, Dinkleaniel's Christmas, heads the bill at the Orpheum.

Ben Welch and his burlesquers are giving a good show at the Gayety. Queens of Paris Jan. 27-Feb. 1.

Francais and Scala put on good bills of moving pictures and vaudeville at the Lyric. Royal closed Jan. 25.

The stock at the National in charming performance of the comedy, Le Brebis Perdu. La Portfouille Rouge is the bill at the Nationoscope.

W. A. TREMAYNE.

SEATTLE

A Modern Eve Jan. 12-18, matinees Jan. 15 and 18, was presented by an excellent co. at the Moore before fair business. An artistic presentation with good representation of beauty in the cast.

The Philharmonic Orchestra and Maud Powell in concert at the Metropolitan Jan. 14 drew a large audience, which thoroughly enjoyed the music and singing.

Get-Rich-Quick Wallingford at the Seattle Jan. 13-19 matinees Jan. 17-19. In second week's run, drew fair business.

Amelia Stone and vaudeville Jan. 12-18 at the Orpheum.

Frances Clare and vaudeville 12-18 at the Empress.

Motion pictures of the Pendleton Round-Up Jan. 12-18 at the Coliseum.

BENJAMIN F. MESSERVEY.

SPOKANE

Madame Corinne Rider-Kelsey, soprano, and Claude Cunningham, baritone, appeared in concert 16, and sang to fair business at the Auditorium, under the direction of Mrs. H. W. Allen, a local woman. The Quaker Girl opened three nights' engagement 17, playing to good houses. Natalie Alt and Victor Morley head cast.

Justina Wayne, new leading woman, scored distinct hit in her first appearance in Spokane in A Woman's Way, at the American, being accorded splendid support by Henry Hall, Ruth Lechler, Earl D. Dwire, Laura Adams and Carroll Ashburn. Mrs. Wiggs of the Cabbage Patch, with Laura Adams in the name role, was given 17, on return.

Mlle. Ameta, Parisian danseuse at Orpheum, announces she will originate the aeroplane dance before leaving America. She believes effects can be arranged so that she will appear to be dancing on top plane of an airship speeding through the sky. She plans to stage it first in New York.

Local entertainers of prominence appeared in a mid-Winter festival 24 for benefit of Y. M. C. A. Programme topped by Shubert chorus of 50 voices.

Musical Art Society, comprising most of the best Spokane musicians, announces a series of Lenten concerts of vocal and instrumental numbers.

Guy B. Kinsley, well known as dramatic writer for the *Spokesman-Review*, is acting as Sunday editor while E. E. Perry is representing the paper at the Legislature.

Students of Whitman College presented opera of Martha at Walla Walla 17 with marked success.

W. S. McCLAIN.

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GUSTAVE LUDERS DEAD

Composer of "Prince of Pilsen" and "King Dodo" Suddenly Passes Away

Gustave Luders, one of the foremost of the lighter school of American operetta composers, died very suddenly, of cerebral apoplexy, at 1 o'clock on the morning of Jan. 23, in the Times Square Hotel, 245 West Forty-third Street, this city.

Mr. Luders was a native of Bremen, Germany, where he was born Dec. 15, 1865. After doing his military service he took up the study of music, under Petri, and in 1888 he decided to come to America, where he soon became favorably known as an orchestra leader in theaters. It was during Mr. Luders's occupancy of the leader's chair of the Schiller Theater, in Chicago, of which Gustave Frohman was then the manager, that he was inspired by that gentleman to his first composition. That was in 1893, during the progress of the Columbian Exposition. Mr. Frohman suggested a composition which should illustrate the music of the Orientals (then entirely new to America) in potpourri form. In company with his manager, Luders visited the Oriental quarter on the Midway Plaisance, and there gathered the material for his famous "The Midway Plaisance," which became the vogue in theaters, concert rooms and

THE LATE GUSTAVE LUDERS

homes. The sale of it was very large. His success at composition prompted Mr. Frohman to assign to him the writing of the music to the Witch, in which Marie Hubert Frohman soon after appeared. Then he met Frank Pixley, who was working on the Chicago *Record-Herald*. Mr. Pixley had written the libretto to King Dodo, and it was arranged that Mr. Luders should furnish the musical setting. Five years' efforts were expended to get a producer. It was finally stowed away, and work on The Burgomaster was begun, which was sold almost before it was completed.

It was produced at the Dearborn Theater, and made an instantaneous hit. This success brought King Dodo from its hiding place, which was produced by Henry W. Savage, who had just entered the field as a producer of comic opera and musical comedy with his Castle Square company. Mr. Savage followed this up by producing The Prince of Pilsen, which Messrs. Luders and Pixley wrote while on a summer vacation in the Riviera. This was even a greater hit than King Dodo. Then came, in rapid succession, Mam'selle, Napoleon, The Sho-Gun, Woodland, The Grand Mogul, Marcelle, The Fair Co-Ed, The Old Town, The Merry Robbers and Little Robinson Crusoe. Among his latest productions were The Gypsy and Somewhere Else—the latter now running at the Broadway, in this city, under the management of Colonel Savage. Mr. Luders's work was variable and not especially inspired, much of it suggesting familiar strains from many well-known sources. But he had the faculty of presenting his offerings in a musicianly manner, and was distinctive in his orchestral treatment, which is always interesting and colorful.

In 1901 Mr. Luders married Mrs. Grace G. Barret, who survives him.

The funeral took place Sunday morning, Jan. 26, from Campbell Chapel, West Twenty-third Street, and the remains were interred in Woodlawn Cemetery.

Mrs. Luders said that her husband had been with her at the Broadway Theater earlier in the evening and had gone to Mr. Obray's apartment on business. She went there and identified the body.

ARMSTRONG DIVORCE SUIT

Dramatist Will Contest Every Step in Case, He Says

Affidavits submitted to Supreme Court Justice Greenbaum, on Jan. 21, in this city, in the suit for divorce brought by Mrs. Hella Abell Armstrong against Paul Armstrong, playwright, show that Armstrong intends to contest the case at every step. J. Hampden Dougherty was appointed referee.

John W. Griffin, of counsel for Mrs. Armstrong, said in his affidavit that she has a good cause of action, and that the suit is being prosecuted in good faith.

Phelan Beale, Armstrong's attorney, said that the trial will be long, because of the character of the litigation and by reason of the defense to be interposed. He said that Armstrong will oppose the action vigorously, and because of the number of witnesses he will call it is to his interest to have a referee hear it.

DAMAGE SUIT WITHDRAWN

Edith Taliaferro Settles $100,000 Suit Against Clergyman's Son

Edith Taliaferro, who had charged Dean Larrabee Weaver, the young son of a Washington Heights clergyman with alleged slander, withdrew her $100,000 damage suit in the Supreme Court, of New York, on Jan. 20. Neither side would discuss the terms of settlement.

Weaver, who is twenty, is a clerk in the banking firm of Spencer Trask & Co. The damage suit was based on a letter alleged to have been written by Weaver to his wife, Mrs. Florence Shortle Weaver, when he was on his vacation last August in his father's cottage in Long Branch.

"JUDITH" TO BE PRODUCED

The Messrs. Shubert announce that they are negotiating for the American production of Judith, by E. B. de Marney—the nom de plume of a well-known New York physician—which has already been accepted by Sarah Bernhardt for production in Paris. The play was originally written in French for Mme. Bernhardt, but the author has made a special English version of it for American production. The play is founded on the apocryphal story of Judith and Holofernes.

BLANCHE BATES NOT COMING

Because of the success attending the engagement of The Spy, at the Empire Theater, Charles Frohman has postponed Blanche Bates's intended season at that playhouse until next year. Miss Bates is now playing in Denver, Colo.

ACTORS' CHURCH ALLIANCE NEWS

The January service of the New York Chapter of the Alliance was held on Sunday evening, Jan. 19 inst., at St. Chrysostom's Episcopal Church, Thirty-ninth Street and Seventh Avenue. The Rev. Carl M. Moeller, Vicar, conducted the service, and the Right Rev. Charles Sumner Burch, D. D., Bishop Suffragan of New York, preached the sermon on the text "Except ye see the vision ye have no life." The preacher showed that all the great idealists have been accounted as of little worth by the world, and yet they are always the salt of the earth. Each sphere and occupation had its vision—the preacher, the soldier and the actor, and he contended that members of the dramatic profession need to be idealists, for they are public educators and ministrants of the public good. After the service a social gathering was held, over which Ben Greet presided. Speeches were made in the interests of the Alliance and refreshments were served. The next service will be held in February, and will be announced later.

Mr. George Arliss, of Disraeli company, has accepted the office of president of the National Alliance, to which he was recently unanimously elected.

The next meeting of the National Council of the Alliance will be held at the headquarters, 254 West Fifty-fifth Street, on Thursday evening, Feb. 6th inst.

The Rev. Henry Townsend Scudder, brother of Judge Scudder, Grand Master of the Masons of the State of New York, has accepted the office of Dean of the Chaplains, in succession to the late Father Sill.

Due notice will soon be issued to all the members of the New York Chapter to attend a meeting for the purpose of electing a Board of Directors to conduct the affairs of the local organization.

WALTER E. BENTLEY,
National and Local Secretary.

FALL'S NEW OPERETTA

Charles Frohman is rapidly completing plans for his second and final musical-comedy production this season, The Doll Girl, by Leo Fall, author of The Dollar Princess. The Siren, and The Girl in the Train. Two Frohman stars will be seen in the new operetta, but just which two is, as yet, unsettled. The Doll Girl, in its German version, has had long runs in both Vienna and Berlin.

NEW THEATER WRECKED

When the steel and concrete roof of Loew's new Orpheum Theater, in Eighty-seventh Street, this city, collapsed on the afternoon of Jan. 22, it carried the main floor and balcony with it. A charcoal stove used by the workmen was upset, which started a fire that consumed a large part of the ruins. A man and a woman were injured, though not seriously. The damage is estimated at about $15,000.

GOULD SUED BY WIFE

Katherine Clemmons Gould Wants Him to Pay $8,000 Bill

When a notice was filed on Jan. 23, in the Supreme Court, of New York, stating that an action by Mrs. Katherine Clemmons Gould for the recovery of $8,000 from her husband, Howard Gould, would come to trial, the former difficulties between the pair were recalled. Mrs. Gould paid the amount to the Lichtenstein Millinery Company for goods purchased in 1906 and 1907, a time when Mr. Gould should have paid all the bills, according to his wife.

Mrs. Gould now receives $36,000 in alimony yearly.

VAN BIENE DIES ON STAGE

Actor-Composer and Noted Cellist Passes Away in English Music Hall

Auguste Van Biene, 'cello virtuoso, composer and actor, known the world over to theatergoers as the star in The Broken Melody, died on the night of Jan. 28, on the stage of the Hippodrome, at Brighton, England.

The Broken Melody, in which its composer was seen by over 6,000 audiences before it was superceded by its successor, The Master Musician, made Van Biene a familiar figure on the American vaudeville stage. In this, as in its precursor, the actor-musician was afforded the opportunity for a display of his art as a 'cellist, the different numbers played in this latter playlet always closing with "Home Sweet Home."

It was when the curtain was rung down that Van Biene collapsed in his chair, and when the stage manager approached him he found him dead, the curtain having been lowered more hurriedly than usual, the audience never suspecting the truth.

Van Biene's career was romantic. He was born in Holland in 1850, and went to England early in life. When seventeen he was discovered by Sir Michael Costa, who heard him playing his 'cello in Hanover Square, London. Remarking the boy's great power, he asked him why he was playing in the gutter.

"Because I am hungry," was the reply, in French.

Sir Michael took him to his home, and, after testing him at reading, gave him a place in the Covent Garden orchestra. Van Biene made a vow then that, on the anniversary of the day of his deliverance, he would go back to the streets and play. The money, which was liberally contributed on these occasions, went into the Music Hall Benevolent Fund.

The Broken Melody was partly founded on the 'cellist's early struggles, the haunting melody which runs through the play being composed on a train while journeying from Brighton to London.

CLARA TURNER NOTES

Much has been said and much has been written regarding the success of the permanent stock of the present day. Many of the house managers who are doing wonderful business with this sort of attraction, a few years ago laughed at the idea of a stock company remaining in a city for over one week, but to-day are playing week in and week out, and adding to their respective bank accounts. This is true regarding Miss Turner's first visit to Valiamont Park, Williamsport, Pa., five years ago, where last season she closed her five summers of large business, and opened toward the end at Rolling Green Park, Sunbury, Pa., where she will return next Summer. Leaving there, she came to Watertown, N. Y., for a four weeks' engagement, and remained twelve, playing to the largest business in the history of any of the amusement places, and is now in her fifth week at the Hippodrome, at Oswego, N. Y., where she will remain for many weeks to come. Miss Turner says that the success of the popular-priced company is in giving smoothe performances and offering the very best there is in plays; for in her own case she has among her long list the biggest of royalty plays; such as The Blue Mouse, The Dawn of a To-morrow, Mrs. Wiggs of the Cabbage Patch, The Lion and the Mouse, Paid in Full, The Third Degree, The Prince Chap, and many other notable plays. She gives to each a complete production and a carefully selected company. As to the interpretation of her various characters, they are marked by a sincerity throughout. She is full of life and sprightliness in her comedy scenes, and equally resourceful in her repose in the moments of tenderness and pathos.

ACTRESS MARRIES LEADING MAN

SAN FRANCISCO (*Special*).—Virginia Thornton, of San Francisco, and Charles King, of Oakland, Cal., actors in vaudeville, were married in San Francisco on Jan. 12. Mrs. King is 25 years old and was born in San Francisco. Mr. King is 33, a resident of Oakland, and is a successful actor and manager. He is also proprietor of stock companies in San Jose and San Diego, Cal.

The couple had been acting for some time in vaudeville together.

They sailed for the Antipodes on a year's tour as a honeymoon, as well as a professional trip.

GOSSIP

Frances Bryson has joined the Ferris company at Los Angeles.

Arthur Klein, vaudeville booking agent, will shortly present a comedy, Jimmie, Jr., by James Montgomery, author of Ready Money.

Miss Charlotte Shelby, recently with Dustin Farnum's Littliest Rebel company, is recovering from a serious illness at her home, 560 West End Avenue, this city.

Miss Ethel Sherwin, of Goshen, Ind., known in vaudeville as The Girl With A Smile, was married to Glen C. Burt, a Chicago booking agent, at Crown Point, Ind., Jan. 2.

A new theater, The Greenwood, just completed, at cost of $25,000, will open with Adelaide Thurston Jan. 16. Most of the seats have been sold for the opening night.

William A. Brady has engaged Florence Reed for a term of years. Her first appearance under Brady's direction will be made in The Painted Woman, a new play by Frederick Arnold Kummer.

The new Apollo vaudeville theater in Janesville, Wis., built at a cost of from $35,000 to $40,000, opened Jan. 27 with a Sullivan and Considine circuit programme. James Zanias is local manager.

Frank Byron, formerly of Byron and Langdon, of The Dude Detective in Vaudeville, has opened offices in the Knickerbocker Theater building, and will produce tabloid musical acts.

Helene Warde has joined Jack Kennedy and company in A Business Proposal, replacing Virginia Reynolds, who left the company, on short notice, at New Haven, Conn. Miss Warde adds greatly to the strength of the act.

William Frank, manager of The Conspiracy, now playing at the Garrick Theater, was seriously injured in the subway rush on Saturday night, Jan. 11. Mr. Frank suffered two broken ribs and other injuries, and is still confined to his home.

A marriage has been arranged between Miss Olga Petrova, of Moscow and London, and Dr. John Dillon Stewart, a celebrated surgeon of Indianapolis. The wedding will take place in June. Miss Petrova is at present a headline attraction in Keith vaudeville. Who Was the Schatchen?

Miss Violet Romer, the successful young dancer, now appearing in Joseph and His Brethren, in response to numerous requests, has decided to give a dance matinee at the Lyceum Theater on Tuesday, Feb. 11, on which occasion she will be assisted by Nahan Franko and his orchestra.

Doris Hardy, appearing in the new vaudeville offering, A Night At The Movies, coming to Hammerstein's on Monday, Jan. 27, was very favorably received at the act's recent appearance in Boston. She scored an individual hit, and was highly praised.

The Shuberts will have a new theater in Denver, Colo., which is to be completed in time for opening of the theatrical season, 1913-14, a loan of $150,000 having been negotiated for that purpose by the Shubert Building Company in order to complete the theater building.

Bayard Veiller, author of Within the Law, is writing a poetic playlet for presentation by Mary and Florence Nash and their company late next spring. Mr. Veiller will treat a theme of New York and to-day in symbolic, versified dialogue. Mrs. Veiller (Margaret Wycherley) is internationally famous for her interpretations of poetic dramas of W. B. Yeats.

West Philadelphia is to have a new theater. B. F. Keith is reported to have purchased a site taking in four building lots, Nos. 101-3-5-7 South Fifty-second Street, on the southeast corner of Chestnut Street. It is to be one of the largest and finest in West Philadelphia. It is to stand adjoining to the new Y. M. C. A. building, which is now in course of construction.

Portland, Oregon, will have a new $1,250,000 eight-story structure which will contain one of the most modern theaters in the country. The new building will be erected on the site of the Pittock block by the Fleischhacker interests of San Francisco. Calvin Heilty, who now manages the Baker Theater, in that city, will assume the management on completion.

F. B. Stafford, who has been affiliated with the Theatrical Booking Corporation, of which Walter F. Keith is the head, in Chicago, has been brought to Pittsburgh by Mr. Thomas Kenyon to manage the new Kenyon Opera House. In addition, Stafford will have full charge of the Pittsburgh branch of the Theatrical Booking Corporation, which will establish offices in the Kenyon Opera House Building within the next couple of weeks.

Louis K. Anspacher, playwright and lecturer, is now acting in a vaudeville sketch with his wife, Kathryn Kidder, hidden under the stage name of Charles Mason. He plays Marshall Lefebre in The Washerwoman Duchess, this being his first effort in acting on the stage. Mr. Anspacher married Miss Kidder in 1904. He is a postgraduate of the faculty of philosophy, and won the degrees of M.A. and L.L.B. at Columbia University. He still holds lectureships at the League for Political Education, the Brooklyn Institute of Fine Arts and Sciences, and on Dramatic Literature for the extension courses of Columbia University. He has also held the vestry pulpit of the Temple Emanuel, New York, where he lectured on ethics.

AMUSEMENTS THE COUNTRY OVER

Other news from "Mirror" correspondents will be found in the general news columns or under proper classifications, as "Stock Company News," "Gossip," "Reflections," "Engagements," "Vaudeville," Etc.

ALABAMA.

MOBILE.—LYRIC: The Jolly-Wild Musical co. in Finnegan's Ball 14-18; good, to capacity business. Margaret Illington in Kindling 23. Freckles 24. Honey Boy Evans's Minstrels 25. Weber and Fields and Eddie Foy follow soon.——ITEM: All future bookings of road shows will be played in the Lyric, owing to fire that destroyed the Mobile Theater 9.

SELMA.—ACADEMY OF MUSIC: Prince of Pilsen 16 to good business. The Woman 20; enjoyable production to capacity. Margaret Illington 21. Little Miss Brown 24. Freckles 27.

ARKANSAS.

LITTLE ROCK.—KEMPNER: Bought and Paid For 15, 16; excellent performance to fair business. George Evans's Honey Boy Minstrels 18 pleased big business. Festival of Dances (local) 17; clever performance, to good business. The Trail of the Lonesome Pine 20, 21; performance and business good. Prince of Pilsen 22. Adelaide Thurston in The Love Affair 23. Aborn Opera co. in The Bohemian Girl 25.

PINE BLUFF.—ELKS': Bought and Paid For 13; excellent performance; good business. Officer 666 15 pleased fair business. Honey Boy Evans's Minstrels 16 drew a large house. Prince of Pilsen 20. Bohemian Girl 23. Adelaide Thurston 24. Charles Hanford 25.——ITEM: Members of Evans's Minstrels were entertained by Elks after performance.

FORT SMITH.—NEW: Bought and Paid For 17; excellent co.; large business. Aborn Opera co. in The Bohemian Girl 20. R. D. McLean and Players in Othello 22. The Prince of Pilsen 23.——ITEM: Hamed Sherif's Arab Troupe, with The Bohemian Girl Opera co., spent part of a day 20 visiting friends here.

ARIZONA.

TUCSON.—OPERA HOUSE: Third Degree 13; excellent co.; good business. Bunty Pulls the Strings 21. Walker Whiteside in Typhoon 25.——ITEM: Arthur Verner, unable to appear here in Third Degree, on account of a sprained ankle caused by jumping from a train during a wreck which occurred near Prescott, Ariz. Manager went on for the part, and Mr. Verner was in the front of the house.

CALIFORNIA.

OAKLAND.—LIBERTY: Bishop's Players presented Mother 13-19 to capacity houses. Mrs. Mina Gleason gave fine interpretation.——ORPHEUM: Fine bill 12-18. Landers Stevens and Georgie Cooper in bright sketch, My Lord in Motley, immense hit; Cressy and Dane, great applause.——COLUMBIA: Dillon and King in The King of Alabazu 12-18; performance and attendance fair.——ITEM: The Man Who Remembered, an original sketch, by Will M. Cressy, was given its first production on any stage at the Orpheum 16 by Cressy and Dane. The lines are bright from beginning to end, and the sketch is a big winner.

FRESNO.—BARTON: McKee Rankin and Margaret Drew in The Fires of St. John and Oliver Twist 7, 8 to fair business. Alaska-Siberia, motion pictures, 11-18; good houses. Alaska-Siberia, motion pictures, 14, 15. Excuse Me 17. Broadway Jones 18. May Robson in A Night Out 20.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE: Louisiana Lou 13; S. R. O. Gypsy Love 28.——BURNS: Musical Club, Madame Sembrich, 13; S. R. O.——EMPRESS: Moving pictures and vaudeville 15-17. Marsellles, Fred Morton, Cathryn Chaloner and co., McGinnis Brothers, McClain and Mack, Prince Floro; capacity. Motion pictures 22-24. Paul Spadoni, Three Nea Brothers, Van and Carrie Avery, Collier and De Walde, George Garden, Capital City Four.——ITEM: Budd Buster, who has been out with Sun Time Circuit in a comedy sketch since last September, is now at home here for a vacation of several weeks.

CONNECTICUT.

BRIDGEPORT.—LYRIC: In Eleanor Cleveland's absence Marie Graber headed the co. 20-25 in Mam'selle, whose second act gave the players as much amusement as the audience. Allan Schrock as Tin Lang Phooey burlesqued Ching Ling Foo (who played at another local house), and there were other "stunts" galore. Gondoliers (local opera) 27, 28. David Harum 29-Feb. 1.——PARK: "Bluch" Cooper's Beauty, Youth and Folly 16-18; biz business, and deserved. Just before the opening Eva Francis, of the co., was stricken and sent to St. Vincent's Hospital for an imperative operation that will keep her away from work for several weeks. The Secret of Susanne, by Chicago Grand Opera co., 21. Stetson's U. T. C. 22. Trocadero Burlesquers 23-25. Spring Maid 27.——POLI'S: Ching Ling Foo and co. 20-25; excellent co.——ITEMS: Following transfers of Messrs. Sheehan and Burke by the Shea interests: Manager Ryan, of the Park, has been shifted to Holyoke; and as C. O. Shultz (advance man for Stetson's U. T. C.) happened along opportunely and the Shea's made him local manager.—William Fox's Waterbury venture revives the rumor that he may take over Park lease, or, failing in that, secure Empire or the Plaza.

HARTFORD.—PARSONS: The beautiful story of The Angelus was given a most praiseworthy dramatization 17, 18, which was greatly appreciated by the cultured audiences. Harrington Reynolds, who was starred, is well known here by his excellent work with the Parsons Theater Stock co. The highly and forcible melodrama, Within the Law, 20, 21; duplicated its Broadway success of last season. Artists of the Chicago Opera co. presented an act of The Secrets of Susanne 22, preceded by a concert.

WILLIMANTIC.—LOOMER: Paul Marcel in Vingt Jours a l'Ombre (Twenty Days in Jail) 17 pleased French-speaking audience. Old Homestead 22; packed to the walls; big attendance from surrounding towns. Tabloid Musical Show 25. Passion Play pictures Feb 5. Sis Hopkins 8.

WATERBURY.—POLI: Neil O'Brien's Minstrels 21 to good business. The Secret of Susanne 23.——JACQUES: Poli Stock co. are appearing in Mother 20-25 before well-pleased audiences.

FLORIDA.

JACKSONVILLE.—DUVAL: Belles of Blackville (local) 15; capacity. School Days 18, 19; medium business. Rainey's African Hunt pictures 20-25; opened to good business.——ORPHEUM: Venetian Four, Elwood Snow and co., Tempo Trio, Westyn and Nickells, and Kramer, Beldair and Herman 19-18; pleased good business.——OSTRICH FARM: Fred Owens, Roberts and Fallows, King's Wild West 12-18; fair attendance.——ITEMS: W. W. Delcher is acting as manager of Duval since death of his brother and former manager.—The Montgomery Amusement co. made a special runoff of the Kalem masterpiece, From the Manger to the Cross, for the benefit of office force and six invited guests. Mr. Montgomery has the Georgia and Florida State rights of this inspiring film.

TALLAHASSEE.—CAPITOL CITY: The Climax pleased fair business. Madge Caldwell delighted audience with her song, "Youth's Appeal to Age."

GEORGIA.

SAVANNAH.—THEATER: The Rose Maid 20, 21 to good business. Girl from Rector's 23. The Merry Widow 24. Eddie Foy to big business 25. Madame X 27. The Woman 29.

ALBANY.—RAWLINS: The Prince of Pilsen 13; S. R. O.; well pleased.

ILLINOIS.

CHAMPAIGN.—WALKER OPERA HOUSE: Vaudeville. Adair and Hickey, Waterbury Brothers, the Huntress, Bob Robbins 13-15. Portuguese Firemen, Tom Mahoney, Mardo and Hunter 16-18. Housley and Nichols, John T. Ray and co., Senator Francis Murphy, Zeb Zarrow 20-22. Four Roeders, Kaufman Sisters, Roach and McCurdy, Casey and Smith 23-25. Chick Sale, Gruber's Animals, William and Warner, Flying Dancer 27-29. Sale is an Urbana product and is a decided favorite locally, as his parents and many friends reside here and a good audience always awaits him. He soon goes to Europe on a five-weeks' contract.

ELGIN.—GRAND: Vaudeville week 20; first half: Two Nifty Girls, Four Herculanos Sisters, Mabel Harper, Eugene Dial, and Premier Musical Act; excellent bill and business. Last half: Adair and Adair, Gannon and Tracy, Charles Burkhardt and co., Murray Bennett-Hill, Cherry and Hill.——STAR: Mack O'Neil, character singer, 20-26. Fred Dale, Musical Country Kid, 20-22. Dick Herman, Whistling Mimic, and Musical Act 23-27. Raffles, the Mysterious, capacity, week of 13.

URBANA.—ILLINOIS: The Little Millionaire 11; excellent co.; delighted capacity matinee and good house night. Billy Clifford in The Man, the Girl and the Game 13; poor co., to light business. Countess Coquette 16; clever co.; pleased fair business. The Heart Breakers 18 pleased two good houses; songs made big hit. The Divorce Question 22 (return date). Love Wager 27. Marlowe and Sothern 29; natrons asked choice of role; Hamlet, Macbeth, Merchant of Venice, or Taming of the Shrew.

AURORA.—GRAND: Million 19; good co., to medium business. The Littlest Rebel 20; same. Shield's Bird Lectures 22-24. The Divorce Question 25. Fiske O'Hara in The Rose of Kildare 26.——FOX: Vaudeville. Six Banjo Phiends Matt Keefe, Mars Duo, Elisabeth De Orey, Hill-Cherry-Hill 16-18. Nan Halperen and co. in The Suffragettes 20-22; good bill and business all week. All-Girl Vaudeville bill to follow, headed by Nine Vassar Girls.

DECATUR.—POWERS: The Million 14 pleased fair house. Paid in Full 19; fair house.——PRINCESS: Vaudeville week 19 to good business. Plays following: The Man of the People 22. Fritzi Scheff in The Love Wager 24. Monte Carlo Girls 25. The Girl and the Tramp 26. Sothern and Marlowe in Macbeth 28. Fiske O'Hara in The Rose of Kildare 29.

STREATOR.—PLUMB: Paid in Full 12; good attendance. The Third Degree 15; large and well-pleased audience. The Cat and the Fiddle 16-19; medium, to fair business.

BLOOMINGTON.—CHATTERTON: Merry Burlesquers 14 pleased good audience. Million 16; excellent co. to good business. The Thief 18; fair co. and business.

PRINCETON.—APOLLO: Jack Bessey co. 21-25 opened to good business. Shepherd of the Hills 27.

TAYLORVILLE.—ELKS': Billy Clifford in The Girl, the Man and the Game 20 pleased good business. Brewster's Millions 24.

INDIANA.

MARION.—INDIANA: The lease of this theater held by O. G. Murray, of Richmond, has been acquired by Frank Price and W. F. Jennings of Lafayette, who will operate it as a vaudeville house under the firm name of Price and Jennings. The bookings will be made by the B. F. Keith Agency. It was opened 20 to good attendance at both matinee and night performances, in spite of inclement weather. The bill for week was Joe Kennedy, Florence Rayfield, Gannon and Tracy, Logan and Ferris, La Rue and Gresham, Hazel Brown and Charles Barrows, Tuxedo Comedy Four, Swain's Rats and Cats, Sandor Brothers, and Wood's Animal Actors. Photoplay or moving pictures will also be made a feature. There will be daily matinees as well as nightly performances.

GOSHEN.—JEFFERSON: The Alvarado Players filled a successful engagement 6-18, presenting Our New Minister, The Westerner, Another Man's Wife, Captured By Wireless, The Price He Paid, Under Arizona Skies, The Minister and the Maid, The Girl of Razzle Branch, and Rip Van Winkle. Florence Gear in The Sweetest Girl in Paris 21 pleased good business.——ITEM: Floyd L. Campbell, of Shelbyville, Ind., and John Sherwin, of Goshen, Ind., have formed a vaudeville partnership, and are filling engagements at Chicago cabarets and theaters.

SOUTH BEND.—OLIVER: Blanche Ring in The Wall Street Girl 16 drew large house and pleased. Bill Bailey's Minstrels (colored) 18; poor performance, to fair house; co. disbanded here. Florence Gear in The Sweetest Girl in Paris 20; gave fair satisfaction, to good house. Louis Mann in Elevating a Husband 23.——AUDITORIUM: Wright Huntington Stock co. in The Spendthrift 12-18. What Happened to Jones 19-25; business excellent.

MUNCIE.—WYSOR GRAND: Monte Carlo Girls 17; full house. Dolly Dimple Girls 21. The Passing Show 24. Henrietta Crosman in The Real Thing 27. Officer 666 29. Fritzi Scheff in The Love Wager.——STAR: Vaudeville, with Madame De Meijo, Scott and Wallace, Paul Earl, and Rutledge Pickering.

HAMMOND.—HAMMOND: Hazenbeck-Wallace pictures 17, 18. Madame X 19; good co.; pleased two capacity houses.——ORPHEUM: In Sunny Spain 16-19; sparkling musical played to capacity houses. The Cow and the Moon 19-25.

FRANKFORT.—BLINN: Paul Rainey's African Hunt pictures 13-15; good business. Sweetest Girl in Paris 16; fair. Mutt and Jeff 18; two performances, to packed houses. Dark 27-Feb. 1.

VINCENNES.—GRAND: The Winning Widow 16; fair co., to poor house. The Third Degree 18; excellent co., to good matinee and night. Modern Eve 23. Faust 27.

HUNTINGTON.—HUNTINGTON: Baby Mine 21; good co., to fair business. The Heart Breakers 27.

WABASH.—YARNELLE: Elks' Minstrels 15; immensely pleased; capacity house. Elks made $160.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE: The Great Divide 13 to good business; pleased. Madame X 24. The Price 27.——ITEMS: Judge Lee, of this district, has bought the armory at Ames, Ia., and it will not be used for amusement purposes after Feb. 1.—The new Hippodrome, to be built at Des Moines this year, will be on the same lines as the ones at Chicago and St. Louis. It will cost $180,000, and have a seating capacity of 23,000.—Vic. Hugo, manager of the Majestic, at Cedar Rapids, and his brother, Charles Hugo, who has just returned from a tour of the Orient with an amusement co., have returned from a reunion of the Hugo family at Topeka, Kan.—O. J. Dietz, for many years associated with the Lyman Twins in amusement lines, is now ahead of Clarence Bennet's The Price co.—Arnold Ludescher, of Dubuque, is a member of the Marshall Farnum's Littlest Rebel co.—William Hawtrey and co., who are playing Dear Old Billy in this territory, have been offering The Old Firm, which was played across the water as The Other House, in cities where Dear Old Billy has been played.—The Lyman Twins, who were prominent in mid-West amusement circles a few years ago, are now interested in an orange grove in Florida and doing nicely.—The Exhibitor's Co-operative Film and Supply Co. has been incorporated in this State with a capital of $10,000.—Herbert Corthell, who was formerly well known on the one-stands in this territory, is promised the leading comedy role in a new K. and E. musical comedy. La Petit Cafe Marie, a Tour will head Edwin Patterson's new repertoire co., which opened 19.

DUBUQUE.—GRAND: Madame Sherry 15; good performance and business. Littlest Rebel 16 (return); only fair attendance. The Little Millionaire 19; capacity delighted. The Military Girl 20; light house; fair performance. Countess Coquette 21. Genee 22 canceled. Chocolate Soldier 28.——MAJESTIC: Cheronne Days, Alf T. Holt, Dena Cooper and co., Cummins and Gladys, Le Vere and Palmer, and Chic and Toko 13-15; excellent business. Six Heres Family, Whittier, Ince and co., Russell and Church, Eckert and Berg, Beau Brummell Trio, and F. W. Williams co. 16-19; drew fine houses. Barney Gilmore, Walter McCullough and co., Valentine and Bell, Bush and Shapiro, Bellard and Moore, and Towle 20-22.

DAVENPORT.—BURTIS OPERA HOUSE: Cohan and Harris in The Little Millionaire 15 delighted a good house. House dark 16, 17. Shepherd of the Hills 18; two good performances, to fair business. Madame X 19; matinee and night; pleased a good-sized audience. The Countess Coquette 20; satisfactory, to light attendance. Kappa Kappa Minstrels 23 (local D. H. S.). Lowry's Minstrels 26. Eastern Wheel Burlesques 27.——GRAND (Orpheum Circuit): House still continues to draw liberal patronage, and people seem to be well satisfied with the quality of the performances.

GREENFIELD.—WARREN'S OPERA HOUSE: Mysterious Smith 7; good co.; fair business. Glen N. Merry in a reading of Macbeth; good; fair business. Raymond D. Crawford in Uncle Zeke; good co. and business.——STAR: Vaudeville and motion pictures every night; good entertainment and business.——BONNEY'S ELECTRIC: Vaudeville and motion pictures night; fine entertainment; business satisfactory.

BURLINGTON.—GRAND OPERA HOUSE: Alexander Carr and Sophie Tucker in Louisiana Lou 13 pleased good house. Madame X 18. Fritzi Scheff in The Love Waser 20. The Shepherd of the Hills 28. The Dazzlers 29.——GARRICK: Betty Hendricks, Manley and Walsh, Pier's Monkeys, Dogs, and Goats; Lohse and Sterling, Kate Fowler, Becker and Adams, Sherman and De Forrest, Jay Circus.

CLINTON.—CLINTON: Marshall Farnum in The Littlest Rebel 14 (return) pleased a fair house. White Sister 15; light attendance. Little Millionaire 16 delighted good business. Charles King, Lilla Rhodes, and William Keogh deserving of special mention. Lincoln Wirt, lecture on "The Conquest of the Arctic" 17. Royal Slave 18 pleased. The Million 20 pleased a fairly-good house.

WATERLOO.—WATERLOO: Little Millionaire 17 pleased good business. Military Girl 18

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WELLS' WEEKLY STATEMENT

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WELDON, WILLIAMS & LICK

FORT SMITH, ARK.

San Francisco Minneapolis

pleased two good houses. Madame X 20. The Million 22. The Price 25 (return engagement).

GRINNELL.—COLONIAL: The Price 18: excellent co., with Edna Marshall as Ethel Toscani, and George V. Dill as Dr. Bristol scoring fine success: good cast throughout.

NEWTON.—LISTER: Edna Marshall in The Price 17 pleased fair house.

SPENCER. — GRAND: The Great Divide 17: good, to very good house.

KANSAS.

HUTCHINSON.—HOME: Freckles 13: fair co., to good business. Bunty Pulls the Strings 15: very fine co., to splendid business. The Divorce Question 18: matinee and night: two good houses: fine co.——CONVENTION HALL: Denman Thompson's Old Homestead 15 pleased good business.

LAWRENCE. — BOWERSOCK: Madame Calve 14: grand success: S. R. O. Old Homestead 18: good performance, to small business. The Only Son 19: matinee and night: excellent co.: very good houses.

OTTAWA.—ROHRBAUGH: Bunty Pulls the String 13: excellent performance, to largest house of season. Prince of To-night 16: fine performance, to fair business. Spring Maid 20.

SALINA. — CONVENTION HALL: Divorce Question 16: fair co. to good house.——NEW: Prince of To-night 13: good show: fine house.

COLUMBUS. — McGHIE'S: The Prince of To-night 18 pleased big business. Freckles 20. Beverly of Graustark 25.

KENTUCKY.

OWENSBORO. — GRAND: Henrietta Crosman 17: date canceled by management owing to the theater being flooded with water. Miss Crosman will be booked for a later date this season.

LEXINGTON.—OPERA HOUSE: A Modern Eve 18 to S. R. O.: big production and best satisfaction: entire house sold for matinee.

BOWLING GREEN. — OPERA HOUSE: Madame Sherry 15 to S. R. O.: satisfactory performance. Baby Mine 27.

MAINE.

BANGOR.—OPERA HOUSE: Pollard's Australian Juvenile Opera co. 17, 18: good business: pleased. Pictures 20-25.——BIJOU: Spencer and Spencer: good: Hampton's Animals, fair: Lewis and Chapin, fair: Apollo Bronze Trio, good: 20-22, Farley and Morrison, Dooley and Parker, Five MacLarens, Apollo Bronze Trio: good business.——NICKEL: Mr. and Mrs. Jim Bale, excellent duet team: Lucelle Moore, singing comedienne: merit big.——PALACE: Pictures: good business.——GRAPHIC: Pictures: good business. The grand concert presented by members of the Boston Grand Opera co. 22 at the Bijou proved to be a brilliant affair. Madame Carmen Melis was the favorite, with Evelyn Scotney and Rodolfo Formale close second. Concert consisted of songs by each of the quartette and sextette: pleased.

BRUNSWICK. — CUMBERLAND: Harrington Reynolds in The Angelus 14: excellent co., to large and appreciative audience. Mr. Reynolds received numerous curtain calls, and was obliged to make a speech. Brunswick Dramatic Club in The Little Minister 28. St. John's Band and Sacred Concert Feb. 2.——PASTIME: Charles Bartholomew and photoplays 16-18: good houses. Mr. and Mrs. Mark Hart and photoplays 20-25.

BATH.—DREAMLAND: Hanscome and co., Stephano Brothers, and photoplays 13-18: excellent, to large houses. West and Alquist and photoplays 20-22.——ALAMEDA: Great Eastern Shows (Indoor Society Circus) 23-25: will include Vernetta Clark Trio and Elliot, Belmont and Elliot.

AUGUSTA.—OPERA HOUSE: Pollard's Opera co. 22: excellent co.: well-filled house.

MARYLAND.

ANNAPOLIS. — COLONIAL: Chicago Stock co. 20-25: opened with The Fourth Estate to good business. Other plays: Stampede, Pariah Priest, Going Some, Ishmael, The Governor and the Boss, The York State Folks, Faust, Strongheart, The Lost Trail: good business.——The LYCEUM and PALACE are giving most interesting moving pictures.

CUMBERLAND. — MARYLAND: Howe's pictures (return) 17, 18: entertaining and profitable. Oliver Comedy Players 20-24: fair performance: business excellent. Seven Hours in New York 25. Traveling Salesman 27.

MASSACHUSETTS.

FALL RIVER.—SAVOY: The Malley-Denison co. in The Dawn of a To-morrow 20-25, with Carolyn Elberts in the part of Glad. Her presentation of role was another example of versatility: the best thing Miss Elberts has done since she joined the co. Staging elaborate, and scenery by Philip Dillon, painted by John Williams, received many favorable comments: S. R. O. at almost every performance.——ACADEMY: Large attendance at all times: S. R. O. rule at evening performances. Herman Trio 16-22.——PURITAN: Hibbert and Kennedy, the Gagnears, Brown and Small, McPhee and Hill, and Ira Kepner to large attendance 16-22.——BIJOU: Goodhue-Luttringer Stock co. 16-22 in The Lighthouse by the Sea. Knox Brothers and Helene, Allen and Clark, the Foster's Cycle Duo: good attendance.——ITEMS: Mrs. Norman Wendell (Evelyn Watson), of Gotham Stock co., Brooklyn, N. Y., came over for a few days' visit with her husband.—Lester Lonergan, just from London, was in town 15, guest of Bernard Steele, of Malley-Denison co.—Margaret Pitt, who has been visiting her mother in New York, has resumed her place with the Malley-Denison co.—Frank E. Lamb, Norman Wendell, Sydney Edwin Riggs, and Irving Wolff have taken apartments at local Y. M. C. A.—George W. Ralph has rejoined Malley-Denison co.—Cercle Montpellier presented The Voice of God 15, adapted from Henri Conscienas's novel, The Paysans War, by Arthur L. Talbor, to S. R. O.—Mary Canney, of New York, gave a reading of The Maid of Orleans, arranged by Schiller to a large attendance 15.

LOWELL.—OPERA HOUSE: John Drew in The Perplexed Husband 23: packed house: well pleased.——PLAYHOUSE: Drama Players in The Bachelor's Romance: big houses: entire satisfaction.——MERRIMACK SQUARE: Niblo's Travel Talks on Africa, Keough and Nelson, Barnetti, Kaiser's Terriers, Charles Bradley: good houses throughout week: fine bill.——KEITH'S: A Night on a Houseboat, Bert Melrose, Harry Brooks, Kenetzer, Two Macks, Moore and St. Clair, Smith and Campbell, Beaumier: big audiences: well pleased with bill. Underlined for the Lowell in near future Rainey's famous pictures, Madame Schumann-Heink and other high-grade performances.

NORTHAMPTON. — ACADEMY: The Northampton Players gave The Commuters 23 with good work by Miss Winslow, Mr. Balsar, Mr. Dickenson, Miss Mayo, and others of a cast whose team work is improving. Charlotte Bannon, resident manager of the Academy, and Violet Moore appeared in cast. Wednesday evening Elks and friends attended in a body.

HAVERHILL.—COLONIAL: Raymond Hitchcock in Red Widow 16 to S. R. O. Vaudeville, with Altus Brothers, De Stephano Brothers, and Harry Gibbs and co., 20: first time in Haverhill. John Drew in The Perplexed Husband 23 to packed house.

SOUTHBRIDGE. — BLANCHARD'S: Vaudeville headed by Torrelli's Pony and Dog Circus: very good: added feature act, Unholz Brothers in refined musical act: received many curtain calls.

MICHIGAN.

COLDWATER.—TIBBITS: Lyman Howe's Travel Festival turned people away 20. Apollo Concert co. 23. Funny Side of Life 28.

JONESVILLE. — NEW: Newlyweds and Their Baby 21: good co. and business.

ADRIAN.—OPERA HOUSE: Baby Mine 23. Sweetest Girl in Paris 25. Pink Lady 28.

MINNESOTA.

WINONA.—OPERA HOUSE: Madame Sherry 17 to a packed house.

MISSISSIPPI.

VICKSBURG.—WALNUT STREET: Julian Eltinge in The Fascinating Widow 10: strong co. and performance well pleased: heavy business. George Evans's Honey Boy Minstrels 13: matinee and evening: pleased good houses. Belasco's The Woman 14: enthused large audience. William H. Crane in The Senator Keeps House 17: thoroughly entertained full house. Adelaide Thurston in The Love Affair 18: matinee and evening: fine co. and play to satisfactory business. Officer 666 21. The Aborn Grand Opera co. 27.

JACKSON.—CENTURY: Everywoman 13, 14 delighted big business: three performances. Adelaide Thurston in The Love Affair 15: fair house. The Goose Girl 16. The Woman 17: splendid co.: keenly enjoyed by large audience. Freckles 18. Officer 666 24. Introduce Me 25. Margaret Illington 27. Aborn Grand Opera co. 30.—ITEM: Manager Sam Myers was much pleased to meet and entertain Peter Raymond, of The Woman co., renewing an acquaintance of former road days and exchanging reminiscences.

YAZOO CITY.—YAZOO: White Squaw 10 failed to please small business. The Goose Girl 11: splendid co., to small business. The Woman 16: excellent co., to fair business. The Love Affair 17: very good co., to fair business. Officer 666 23. Aborn Grand Opera co. in Madame Butterfly 29. Margaret Illington in Kindling 25. Merry Widow 31.

TUPELO.—COMUS: The Collegians (auspices Y. M. C. A.) to fair house 16. Della Clarke in Introduce Me 17 drew fair business, notwithstanding inclement weather.——ITEM: The Comus has closed, to redecorate the interior, and will open again Feb. 10 with Baby Mine.

MERIDIAN.—GRAND OPERA HOUSE: Freckles 13-18: large audience: matinee and night: disappointing. Marjorie Woods in The Woman: excellent and highly-appreciated by large audience.

MISSOURI.

ST. JOSEPH.—TOOTLE: The Million 25. Chocolate Soldier 26, 27.——LYCEUM: John McCormick, tenor, 15: enthusiastically received by a fine house. Beverly of Graustark 16-18 by a capable co.: well received by good business. Mutt and Jeff 19-22: was a great success. The Spring Maid 23. Lyman H. Howe's Travel Festival 24, 25. Adeline Genee and co. 29.

HANNIBAL.—PARK: Louisiana Lou 16: excellent co.: good house. The Girl and the Tramp 18 pleased two good houses. Lyman Howe's travel pictures 23. The Cow Puncher 25. The Spring Maid 27.——ITEM: New Star and the Majestic have entertained good business in bills and pictures 13-18.

MOBERLY.—HALLORAN'S: The Only Son 14: excellent co.: S. R. O.

NEBRASKA.

LINCOLN.—OLIVER: Fritzi Scheff in The Love Wager 14 pleased S. R. O. Kocian, violinist, 16. Gypsy Love 17 18: excellent co. headed by Phyllis Partington and Arthur Albro: pleased three well-balanced houses. Madame Emma Calve 20. A Butterfly on the Wheel 22. The Bohemian Girl 25.——ORPHEUM: Another excellent bill delighted capacity houses 13-18. Following acts made up programme: George Felix and the Barry Girls, the Five Musikalgirls, Ishikawa Brothers, Lawrence Johnston, Annie Kent, De Witt Young and Sister, and David Kidd. Sarah Bernhardt and co. April 7, 8.——LYRIC: Programmes and attendance past week have been of usual high standard. The following programmes were offered: 6-11: McConnell and Austin, Arthur Young and co., Adams, Hartleigh and Remy, and Dunwold and Henley, with the usual pictures. 13-18: Those Three Girls, Abdallah, Forelli and Flavio, Carrol and Beach, Harry Morse and co., and pictures.

GRAND ISLAND. — BARTENBACH'S OPERA HOUSE: George Sidney in Busy Izzy 12: fine performance: good business. Louisiana Lou 24.——LIEDERKRANZ: The Bandits (local) 19.

McCOOK. — TEMPLE: Sarah Padden in Kindling 15 pleased a large audience.

NEW HAMPSHIRE.

MANCHESTER.—PARK: King-Lynch Players in The Chorus Lady 13-18 had a record-breaking attendance, and much of the success was due to the excellent acting of Frank Thomas and Constance Glover, who on this their first appearance became instant favorites. Where the Trail Divides 20-25. The Gamblers 27-Feb. 1.——AUDITORIUM: The Primrose Four, Barton Lovera and co., George Clay, and latest photoplays 20-22 pleased.——ITEMS: Every lady attending the first performance of Where the Trail Divides, at the Park, was presented with a photograph of Morton Stevens.—John Bruno, King-Lynch Players' scenic artist, is receiving many compliments from the patrons of the Park for the beautiful settings he is turning out each week for the stock play.

DOVER.—CITY OPERA HOUSE: George Whalen, Young Johnson, Jack Williams, and pictures 18: good business.——ORPHEUM: Five Durands (return engagement), Bob Finley, and the Chesleigh Sisters, with good pictures, turned people away 13-18.——LYRIC: Lombardy Brothers, Hagen and Prescott, DeTello, and feature pictures 13-18 pleased capacity.

PORTSMOUTH.—THEATER: Josephine Sexton and Dixie Kids, Nelson and Milledge, and photoplays 16-18: fine business. Veryl Fayne, Princeton and Yale, Homer Roberts, and a good picture programme 20, 21: big business. Mutt and Jeff to packed house 22.

NEW JERSEY.

CAMDEN.—TEMPLE: Alma, Where Do You Live? 20-22 made big hit and drew capacity house. May Latham in the title-role was excellent and won applause. Others in the cast in principal roles were Jesse Willingham, Wilbur Cox, Don F. Nichols, Will S. Beecher, Jean Rowley, John Mackensie, Avita Sanches, Helen Gerould, Robert Davis: under direction of Albert A. Bergheim. Manager Fred Faulkner was well pleased with packed houses that witnessed this production. The Final Settlement 23-25 by Temple Players. Rollin Holden in principal role, supported by a good co. Philadelphia Orchestra and Human Hearts 27.——BROADWAY: B. F. Keith's vaudeville house, musical programme 20-22. Charles Mack and co. in their little sketch entitled Come Back to Erin, with Irish melodies, won instant favor and applause: Hazleton and Hazleton, songs and dances: Roattino and Brennan co. in The Chorus Girl: Frank Howard, songs: Brandy and Fields, songs, followed by featured photoplay. Last half of bill 23-25 includes Gillette's monkeys, animal actors: Star Operatic Trio, DeVore Faber and co., Goff Phillips, Dunn and Hughes, featured photoplays: excellent business.——MAJESTIC: Vaudeville and photoplays.——COLONIAL: Excellent business in motion photoplays.

G. J. HARTEL.

BURLINGTON. — AUDITORIUM: Gaskill and MacVitty's Shepherd of the Hills 21: most meritorious production seen here this season: satisfaction to large and enthusiastic audience: entire co. did excellent work, particularly the Child of Nature of Ella Malmrose, Margaret Langhorne as Sammy Lane, Leighton I. Stark as Preachin' Bill, John Thorn as Young Matt, and Lawrence Williams in the same part. Martin's dogs feature of good bill 20.——ITEMS: Roy Lanning, associate of his brother, Charles M. Lanning, in the management of the Auditorium, has purchased the Opera House Hotel, Lancaster, Pa., and left with his family 18 to assume management.—The Philoolgus Minstrels of Mt. Holly will appear at the Opera House, that town, Feb. 5, 6.—From Sandy Hook to old Cape May, embracing 126 miles of New Jersey coast, was shown in film form at Auditorium Annex 20.—Charles Oakley, last season stock manager for Charles K. Champlin co., is professionally engaged at Asbury Park, N. J.

NEW YORK.

ELMIRA.—LYCEUM: Musical Lockwoods, Mazie Rowland, Floyd and Russell, and Faden O'Brien and co. 20, 21: large business: delighted. John Hyams and Leila McIntyre in The Girl of My Dreams 22: capacity: splendid.——MOZART: Middleton and Spellmeyer, Mills and Moulton, George Lauder, and Lloyd and Zarina 20-22: large business: excellent bill.——MAJESTIC: Three Bohemians, Fentelle and Vallorie 20-22: large houses: pleased.——COLONIAL: A Butterfly on the Wheel 21: good house: most pleasing performance.——ITEMS: The management of Rorick's Theater announces engagement of Walter Catlett as leading comedian of strong opera co. being gathered for the season at that house.—Emily Smiley, formerly leading woman of the Stanford and Western Players at the Colonial, has gone into vaudeville in a play of her own. Supporting her are Harry Wilgus and Margaret Fields.—Frank Ross and Frank Tripp, of the *Star-Gazette* are publishing a large and most readable programme at the Lyceum.

GLOVERSVILLE.—DARLING: Frances Starr in The Case of Becky 9 gave a highly entertaining performance which scored a positive hit to big business. The Twenty-first Regiment Band 16, with Ethel M. Nelson, soprano, and Charles Gilbert Spross, pianist: small but well pleased audience. A Girl of the Mountains 18: two large audiences. The Girl from Rector's 25. Rosary 27.——ITEM: Ethel M. Nelson, during her stay in this city, was the guest of Manager and Mrs. Gaut.

CORNING.—OPERA HOUSE: Himmelein Players 13-18: fine co.: pleased capacity houses. Plays: Rosalind at Red Gate, Lovers' Lane, In the Bishop's Carriage, The Blue Mouse, A Daughter of the South, Romeo and Juliet, Back Among the Old Folks, The Coward, Lena Rivers, East Lynne. Girl of My Dreams 21: fine play: pleased big house. Howe's moving pictures 23.

AUBURN.—AUDITORIUM: Traveling Salesman 21: fair house. Shepherd of the Hills 24. Master Mind 25: first performance. Field's Minstrels Feb. 3.——BURTIS GRAND: Vaudeville: capacity business.——JEFFERSON: Vaudeville: fair houses.

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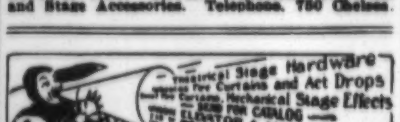

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PENN YAN.—SAMPSON: The Stratton Players 20-25 to capacity in The Barrier, Beverly of Graustark, Dr. Jekyll and Mr. Hyde, The Fifth Commandment, Girl from Nowhere, Matchmaker, Her Father's Sin, and Queen of the Cowboys. Howe's pictures 27.

JOHNSTOWN.—GRAND OPERA HOUSE: John W. Vogel's Minstrels 6 pleased a good-sized audience: first part setting being very elaborate. Iris Club Minstrels (local) 20 pleased capacity. Return 22. Myrkle-Harder co. 27-1.

NIAGARA FALLS. — INTERNATIONAL: Stock co., The Prince Chap: highly pleased well-filled houses.——CATARACT: Vaudeville: good bills: well pleased: good-sized houses.

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COHOES.—PROCTOR'S: Moving pictures and vaudeville fill at every performance.——MAJESTIC: Moving pictures and songs attraction at this house; business good and pleases.

SYRACUSE.—WIETING: Lyman Howe's pictures drew good houses 20.——BASTABLE: The Rosary returned to big business 16-18. Queens of Paris attracted well 20-22.

GENEVA.—SMITH: A Butterfly on the Wheel 20 pleased good house. Shepherd of the Hills 25. Bachelor's Baby 30. The Girl from Rector's 31.

NEWARK.—OPERA HOUSE: Moving pictures and vaudeville pleased capacity business. The Girl of the Mountains 20 pleased good business. Bachelor's Baby 28.

HERKIMER.—GRAND OPERA HOUSE: A Girl of the Mountains 17 pleased fair-sized house.

BATAVIA. — DELLINGER: The Shepherd of the Hills 20: excellent to good business.

NORTH CAROLINA.

WINSTON-SALEM.—ELKS' AUDITORIUM: Merry Widow 15; good co.; played to capacity house; well pleased. Trail of the Lonesome Pine 21; fine co. and well pleased house.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN: Valeska Suratt 20 pleased; house crowded. Rainer's African Hunt pictures 27-Feb. 1.——GRAND: Banda Roma a disappointmenet 16-18. Menlo Moore's Lads and Lassies 23-25.

OHIO.

YOUNGSTOWN.—GRAND OPERA HOUSE: McFadden's Flats 16-18 played to large houses. Thomas E. Shea 20-25 in A Man and His Wife, Dr. Jekyll and Mr. Hyde, and The Bells to large and well pleased houses.——PARK: Joe Welch 20-22 pleased capacity business.——PRINCESS: Raymond Smith, Gardner West and Sunshine, Ehrandal Trio, Musical Seely 20-22; capacity houses at every performance.——DOME: The Little Minister 19; pleasing business.——ITEMS: Several propositions are being considered in this city. One of the largest is the erection of a vaudeville theater by Harry Davis, of Pittsburgh, while other playhouse owners are anxious to establish houses here and are looking for suitable sites.—Florence Turner, one of the Vitagraph stars, visited the Dome in person last week and was received by capacity business. She was compelled to remain a day longer.—Jack Amory and C. A. Beach, who are now with Thomas E. Shea co. and who made a great many friends here during the Summer stock season with Wright Huntington, are being well received by local friends.—James J. Cassady, who has been with Shea for a great many years, is also being received with hearty applause.

NEWARK.—AUDITORIUM: The Rial-Tobin Players did a fair business week ending 18. The Pink Lady, first appearance here, 23, and the house was almost sold out the first day of the sale. Billy the Kid 24. Faust 29.——ORPHEUM: Russell and Clark, singing comedians; Hyde and Tolbatte, rural comedy sketch; Dick Ferguson, dancing comedian; Thorndall Duttan and co., comedy acrobats, 16, 17. Stewart and Ramond's Minstrels and Cabaret Show 20. Both bills pleased good houses. The Winning Miss 27.

PORTSMOUTH.—GRAND OPERA HOUSE: Carlton Sisters week 6 to fair business. Bought and Paid For 13; best drama ever in Portsmouth; good business. Henrietta Crosman in The Real Thing 15 delighted fair business. A. I. U. (local) 16. A Modern Eve 17 delighted big business. A Western Girl 18; two performances; business light. Madame X 22. Aborn Grand Opera co. in Madame Butterfly 25. Galvani (hypnotist) 27.

ZANESVILLE.—SCHULZ: The Pink Lady 22; excellent co.; capacity business. Billy the Kid 25.——WELLER: Mina Genell, tabloid musical comedy, 20-25, pleased good business.——ORPHEUM: The Seven Mischief Makers and four other acts 20-23; good co.; good business.——ITEM: Billy Canning, popular manager of the Schultz, was an honored guest 20 at presentation of The Rose Maid in Columbus.

SPRINGFIELD.—FAIRBANKS: The Pink Lady 16; well received by large house. Bought and Paid For 21; thoroughly appreciated by fine audience. Aborn Opera co. 25.——NEW HUB: The Barriers, Cain and Odom, Mott and Maxfield, Morto and Roy La Danse Aux Violins 20-25; drew fair business.

URBANA.—CLIFFORD: Mutt and Jeff 13 packed the theater and kept audience in screams. Light Eternal 18 drew fair house and proved a genuine dramatic treat. Orpheum Picture Theater has put in a $2,000 six-piece orchestration.

PIQUA.—MAY'S OPERA HOUSE: Pink Lady 21 packed house; advanced prices; good performance. Bought and Paid For 24. Aborn Grand English Opera co. 28.

NEW PHILADELPHIA.—UNION OPERA HOUSE: Officer 666 3; excellent co.; good business. A Modern Eve 9 pleased full house. Miss Nobody from Starland followed to big house.

CHICAGO JUNCTION.—MASONIC TEMPLE: Tempest and Sunshine 15; fair business. Mutt and Jeff 20 pleased capacity. Light Eternal 29.

OKLAHOMA.

TULSA.—GRAND: Alma, Where Do You Live? 14; Shriners bought out the house. Bohemian Girl 15 pleased good business. Trail of the Lonesome Pine 17; S. R. O. Charles B. Hanford 18. Bought and Paid For 21. The Siren 22. Officer 666 22. Prince of Pilsen 24.

MUSKOGEE.—HINTON: Alma, Where Do You Live? 13 failed to please fair house. Bohemian Girl 16 pleased good house. The Trail of the Lonesome Pine with Charlotte Walker, delighted two splendid audiences.

PENNSYLVANIA.

EASTON.—ORPHEUM: James Powers in Two Little Brides 18. Bunty Pulls the Strings 21. The Shepherd of the Hills 24. Within the Law 27.——ABLE OPERA HOUSE: Arthur De-Vey and Evelyn Faber, Dunn and Hughes, Goff and Phillips, Star Operatic Trio, Gillette's monkeys, and operascope 27-29. Charles Mack and co., Rosttino and Brennan, Bandy and Fields, Frank Howard, Hasleton and Hasleton, and operascope 30-Feb. 1; capacity.——ITEM: The Triple City Dramatic Club held their first meeting 21 and the following officers were elected: Charles A. Bittighofer, president; Earl Murphy, secretary; Carl Thon, business-manager. The society will produce The Bachelor's Honeymoon shortly for the benefit of a local church.

READING.—ACADEMY OF MUSIC: James T. Powers in Two Little Brides 17; fair-sized audience greeted Mr. Powers upon occasion of his first visit here, after an absence of a number of years and gave him a hearty reception. In a speech Mr. Powers jokingly referred to the fact that he was dissatisfied with his contract with the management who made him work on a "piecework" basis, although joke turned to reality when it was learned after performance that, through disagreement between him and his managers he would close the following night. Cast and chorus were adequate, and settings on a par with other Shubert efforts. Hansen's motion pictures 18-22 to full houses at both performances. Motion pictures 20 to good business. Zaliah and her Own co. 21, with matinee.

WILLIAMSPORT.—LYCOMING: Kirk Brown 13-15; last half of week in The Typhoon, Oliver Twist, The Christian, The Two Orphans, and Northern Lights to large and appreciative audiences. Al. Wilson 21 in It Happened in Potsdam to small but pleased audience. Butterfly on the Wheel 22 to good-sized and enthusiastic audience. Girl of My Dreams 23. Howe's pictures 24, 25.——FAMILY: Specialties and motion pictures 20-25 to fair-sized and pleased audiences; strong bill throughout.——ITEM: Moving pictures to good business at the Lyric, Orpheum, Grand, City, Photo, and Hippodrome.

ALLENTOWN. — LYRIC: Al. G. Field's Minstrels 16 to large houses; audiences well pleased. Bunty Pulls the Strings 17 to good business; good co.; well received. Zaliah's Own co. of burlesquers 20; matinee and night to capacity houses.——LYCEUM: Mam'selle 20; giving excellent satisfaction, to large audiences. ——ORPHEUM: De Haven and Leonard, Ruth Becker, Miller and Tempest, and Kolb-Harland co. 20-22; good houses.

JOHNSTOWN.—CAMBRIA: The Orientals 17; good performance and business. Lion and the Mouse 18; fair co. and good business. Mrs. General Tom Thumb and co. 20-22; good attraction and business. M. P. of the Lancaster and York, Pa., fairs 23. Angel of the Trail 25. Traveling Salesman 28.

POTTSVILLE.—ACADEMY: Vaudeville 20-25 to big business. Arthur McWatters and Grace Tyson featured strong bill and scored big hit.——FAMILY: Vaudeville 20-25 to capacity. Willard's Palace of Music; well received.——MAJESTIC, COLUMBIA, LION, and PALACE: Picture houses all report good business.

GREENSBURG. — ST. CLAIR: Princess 13; co. fair; business good. Kibbie's U. T. C. 16 pleased two big houses. Kirk Brown Stock co. 20-25; good co. and business. Plays: The Wife, Raffles, Camille, Brown of Harvard, The Christian, The Typhoon, Oliver Twist, Othello, The Two Orphans, Northern Lights.

HARRISBURG.—MAJESTIC: Kibbie and Martin's U. T. C. to good business 20. Harry Lauder and vaudeville co. 21; S. R. O.; audience well pleased with star and balance of co. Zaliah's Own co. (burlesque) 22; good business. The Girl of My Dreams 25 (return date). Jardin de Paris Girls 29.

FREELAND.—GRAND OPERA: Price and Butler Repertoire co. in Cry Baby 13, Down in Maine 14, Her Marriage Vow 15, Thelma 16, Hidden Hand 17, Human Slave 18; capacity all week.

WILKES-BARRE. — GRAND OPERA HOUSE: New Secretary 22; excellent co. and business. Harry Lauder 23; excellent; S. R. O. The Confession 23, 24. Bunty Pulls the Strings 27, 28.

BRADFORD.—BRADFORD: Howe's pictures 17 pleased packed house. Get-Rich-Quick Wallingford 18 attracted two good audiences. The Smart Set 28.

POTTSTOWN.—GRAND OPERA HOUSE: Bunty Pulls the Strings 15 pleased a good-sized house. Alma, Where Do You Live? 23.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE: The Spring Maid 18; good co.; two big houses. Raymond Hitchcock in The Red Widow 22; excellent performance to capacity business. Alpho Comedy Four, Hall and Fontaine, Paul Perry, Dick Reilly, Ed. Roeller Trio, Conboy and Wiles, Victoria King, Fred Dugan 20-25 (except 22).——COLONIAL: Great Martynne, Helen Prince, Gerard and Gardner, High Life in Jail, Bessie Fox, Joe Pino 20-25.——BIJOU: A good list of Independents, featuring Kinemacolor 20-25. All houses drew heavily.

SOUTH CAROLINA.

CHARLESTON. — ACADEMY: Margaret Anglin and strong co. in artistic production of Green Stockings 15; splendid audience. Ida St. Leon well supported; greatly pleased as Little Miss Brown 17; good house. Rose Maid 18, and matinee; crowded houses; pleasing production. Girl from Rector's 22. Eddie Foy 24. Merry Widow 25.

COLUMBIA.—COLUMBIA: Little Miss Brown 16 pleased large house. Servant in the House 18; good, to fair business. Fortune Hunter 22; good, to large house. Merry Widow 23. Rose Maid 25. Weber and Fields 29. Norman Hackett 30.

FLORENCE.—AUDITORIUM: Black Patti 15 pleased good business. Fortune Hunter 25. Smart Set Feb. 1.

TENNESSEE.

CHATTANOOGA. — LYRIC: Margaret Illington in Kindling 15 pleased good business. George Evans's Honey Boy Minstrels 22.——RIJOU: Raymond Paine in The Girl Question 13-18 pleased good business. Whose Little Girl Are You? 20-25.

BRISTOL.—COLUMBIA: Vaudeville 20-25, including the Harison Trio, Dave Millington, Elwood, Snow and co., with motion pictures.——HARMRLING: The Fortune Hunter 15 delighted a large house.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE: Julian Eltinge in The Fascinating Widow 1-3; first time here; was pronounced a decided hit; capacity business. The Shepherd of the Hills 4, 5; splendid co. and play; business good. Charlotte Walker in The Trail of the Lonesome Pine 6, 7; Miss Walker was accompanied by her husband, Eugene Walter, who witnessed a most successful engagement. Miss Walker claims San Antonio as her home town; she has brothers and sisters living here. She was the recipient of many beautiful bouquets. This was Miss Walker's first appearance on the stage here. Needless to say that the house was sold out at all three performances. Donald Brian in The Siren 8, 9; was good; business fair. Aborn Opera co. in repertoire of grand opera 10-13; drew well-filled houses. Bunty Pulls the String 14, 15; rather disappointing; co. excellent; business fair.

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These followed: Dustin Farnum in The Littlest Rebel 16-19. Forty-five Minutes from Broadway 23. Primrose and Dockstader 24. 25 canceled.

DENISON. — OPERA HOUSE: Mutt and Jeff 18 pleased two fair houses. Red Rose 20. Prince of Pilsen 29.——BROOKSTONE: Tabloid Musical Comedy co. in A King for a Day and three reels of pictures. Brookstone is housing a tabloid musical stock, and using three reels at 10 cents admission looks promising.

WICHITA FALLS. — MAJESTIC: Vaudeville 13-18; exceptionally strong bills; pleased good houses each night. Mutt and Jeff 21. Red Rose 22. The City 24.

SHERMAN.—OPERA HOUSE: The County Sheriff 14; light business; quite satisfactory. Mutt and Jeff 17; S. R. O.; biggest business of season.

BONHAM. — STEGER OPERA HOUSE: Freckles 13; good business; pleased. Jeff and Mutt 16; biz business; good co.

GREENVILLE.—KING OPERA HOUSE: Mutt and Jeff 14; good business. Freckles 15; splendid show, to good business.

VERMONT.

BENNINGTON. — OPERA HOUSE: Get-Rich-Quick Wallingford 22 pleased biz house. Al. G. Field's Minstrels 28.

VIRGINIA.

PETERSBURG.—VIRGINIAN AND COCKADE: Motion pictures 13-18; good business.——ACADEMY: Trail of the Lonesome Pine 15; capacity. Newlyweds 16, matinee and night, pleased.——LYRIC: Vaudeville and pictures 13-18; fair business.

WASHINGTON.

TACOMA.—TACOMA: Naughty Marietta 13 (Oscar Hammerstein's), with Florence Webber in title-role; fair house. Return of Peter Grimm 13, 14 (David Belasco's); over a thousand could not get seats. Warfield is a great favorite in Tacoma. Joseph Brennan made good as his doctor and so did Janet Dunbar, his protege.——PRINCESS: In Missouri, by Princess Players, 13-18 drew well.

ELLENSBURG. — ELLENSBURG: The Quaker Girl 15; S. R. O.; enthusiastic audience.

WEST VIRGINIA.

CHARLESTON. — BURLEW: Modern Eve 15 pleased capacity business. Aborn Grand Opera co. 17; excellent attraction to fair business. Primrose and Dockstader's Minstrels 18 pleased S. R. O. Madame X 21 pleased good business.

FAIRMONT. — GRAND OPERA HOUSE: New York Symphony Orchestra 21.

WISCONSIN.

JANESVILLE. — MYERS'S GRAND: The Littlest Rebel 18 (return engagement) to biz business; matinee and evening performance; good co. and production. Beverly of Graustark 19; matinee and evening, to good business; attraction pleased.

RACINE.—RACINE: Kitty Gordon Opera co. in The Enchantress 17; splendid co.; capacity business. Rose of Kildare, by Fiske O'Hara and co., 18, matinee and evening, pleased. The Little Millionaire 22. Truxton Kings 25.

WYOMING.

LARAMIE. — OPERA HOUSE: The Girl from Tokio 13; excellent co., to good business.——ITEM: Manager King informs THE MIRROR correspondent that he will open his new Empress to the traveling road theater cos. at once.

CANADA.

LONDON, ONT.—GRAND OPERA HOUSE: Lewis Waller in A Marriage of Convenience 8; big business and performance much enjoyed. Billy the Kid 10, 11; performances to good upper house. Robert Loraine in Man and Superman 15; excellent performances, to good attendance. The Gamblers 17, 18; three performances to light business. May Ball Marks and the Marks Brothers Stock co., No. 1, opened a week's engagement 20 to good business at popular prices. Plays: Starlight, the Indian; Witch of Wall Street; Village Schoolmarm; Camille. Her Only Sin, Two Orphans, Lena Rivers, Nobody's Claim, and Kathleen Mavourneen.

CALGARY, ALTA.—SHERMAN GRAND: Special Orpheum vaudeville bill, Madame Bernhardt in acts from Lucrezia Borgia and Camille, delighted immense audiences 14, 15. Regular Orpheum vaudeville 16-18.——EMPIRE: Pantages vaudeville; excellent; bill headed by Billie Reeves; capacity 16-22.——LYRIC: The Toronto Stock co. 13-18 in Miss Hobbs pleased good business.——ITEM: Lewis Waller, who will be in Calgary Feb. 2, will be entertained at Luncheon by the Greenroom Club on the first day of his engagement.

MOOSE JAW, SASK.—MAJESTIC: Verna Zelton and the Allan Players opened a three-weeks' engagement 13; co. is one of the best stock cos. in Western Canada, and, as usual, theater is to capacity houses. The Royal Hungarian Orchestra, a special feature, pleased immensely. Plays: The Girl from Texas, Alias Jimmy Valentine, The Widow from Tokio, and Merely Mary Ann.

WINNIPEG, MAN. — WALKER: Valeska Suratt in The Kiss Waltz 20 pleased good business. Lewis Waller in A Marriage of Convenience 21. Quaker Girl 27.——WINNIPEG: Permanent Players in The House Next Door scored another hit; most popular co., even when in Winnipeg.——STRAND: Musical and motion pictures opened 15; bids fair to being popular.

SASKATOON, SASK. — EMPIRE: Closed week of 12. Imperial English Bell Ringers 22. Eckhardt co. in repertoire 23, 24. Lewis Waller and English co. 27, 28.——SHERMAN: Mable La Monaie in repertoire; capacity houses 12. Re-engaged week 20; this is fourteenth-week stand for this co.

KINGSTON, ONT.—Rainey's African Hunt pictures 13-15. Robert Loraine in Man and Superman 16; excellent performance; biz business. Little Women 18; two performances, to good houses and fine production.

ST. JOHN, N. B.—OPERA HOUSE: Freckles 20-22, with matinee 22; opened to very good business; performance quite satisfactory. My Friend from India (local K. of C.) 23-25.

MOOSE JAW, SASK.—MAJESTIC: Moving pictures 6-11.

BRIEF OF LATE REPORTS

Alabama, Montgomery, Grand: Fortune Hunter 1. Margaret Anglin, Green Stockings, 10. Prince of Pilsen 15.—Birmingham, Jefferson: Margaret Anglin in Green Stockings 9. Margaret Illington in Kindling 11. Prince of Pilsen 17. Majestic: The Jolly-Wild Musical Comedy co. 13. Ollie Mack in Pinneman's Ball 20. Orpheum: Closed for renovation. Opens Feb. 3. Bijou: In Old Kentucky 13. Where the Trail Divides 20. Amuse-U: Handy and Norman, Lona and La Mond, Four Grahams, Louis List, motion pictures.

Connecticut, New Haven, Hyperion: Neil O'Brien's Minstrels 14. Within the Law 16-18, and matinee; S. R. O. Dave Lewis in Don't Lie to Your Wife 24, 25.

Georgia, Fitzgerald, Grand: The Climax 10. Ida St. Leon, recently of Polly of the Circus, in Little Miss Brown 20. Pictures and vaudeville intervening nights.

Illinois, Princeton, Apollo: Howe's motion pictures 14. Jack Bessey co. 21. Shepherd of the Hills 27.—Marion, Roland: Brewster's Millions 24.

Indiana, Frankfort, Bliss: Halton Powell co., repertoire 6. Sweetest Girl in Paris 16. Mutt and Jeff 18. Officer 666 21.—Michigan City, Orpheum: Vaudeville 11, 12.—Kendallville, Boyer Opera House: Divorce 17. Vaudeville and motion pictures 19-21. Mutt and Jeff 26.—Hammond, Hammond: Jack Bessey co., repertoire, 5-12.—Connersville, Auditorium: Faust 11.

Iowa, Fort Dodge, Princess: Vaudeville 6. Military Girl 10.—Ferry, Grand: The Price 16. Mrs. Wizes of the Cabbage Patch 18.

Kansas, Columbus, McGhie's: Dark 13.—Norton, Auditorium: Divorce Question 9.—Ottawa, Rohrbaugh: Beverly of Graustark 9. Bunty Pulls the Strings 13. Prince of To-night 16. Spring Maid 20.

Michigan, Alpena, Temple: Lyman Howe pictures 12, 13. Graustark 14. The Girl and the Drummer 19.

Mississippi, Grand Opera House: Adelaide Thurston in Love Affair 14.

North Carolina, Goldsboro, Messenger Opera House: Howe's pictures 7. White Sqaw 11. Paul Gilmore in The Havoc 14. Girl from Rector's 17. Rosary 23.

New Hampshire, Claremont, Opera House: Get-Rich-Quick Wallingford 13.—Berlin, Albert: Freckles 7. The Angelus 13.

New York, Newburgh, Academy of Music: Sis Hopkins 10. Sarah Bernhardt, motion pictures, 11. Within the Law 13. Vaudeville and motion pictures 14-18.—Wellsville, Baldwin's: Dark 13-18. Howe's pictures 21.—Glens Falls, Empire: Lizzie Wilson, Madge Norton Trio, the Seven Byrne Brothers, Alfaretta, Manning and Carson, pictures 13-18. Park: Griffin, Lewis and co., Middleton Manikins, Ned Bennett, La Belle and co., Babe Adams and Sister Marzo, pictures 13-18.

Ohio, Ashland, Opera House: Miss Nobody from Starland 15.—Tiffin, Grand Opera House: Officer 666 9. Baby Mine 18. Tempest and Sunshine 18.—Alliance, Columbia: Seven Hours to New York 8-10. Scharvenka, pianist, 13. Monte Carlo Girls 14. Smart Set in Dr. Beans from Boston 15. Miss Nobody from Starland 17. Mutt and Jeff 23.—Columbus, Hartman: Officer 666 14-16. Pink Lady 17, 18. Rose Maid 20-25. Southern: Top o' th' Mornin' 14-16. Adeline Genee and co. 16. High Street: The Common Law 16-18. Broadway: Good bill; headlined by Colonial Minstrels 9-11.—Findlay, Majestic: Miss Nobody from Starland 8. Cincinnati Symphony Orchestra 9. Officer 666 10. Tempest and Sunshine 11.—Canton, Grand Opera House: Lease sold by Mr. Rees to Felber and Shea, who took possession Jan. 1. Pictures and road shows balance of season.—Piqua, May's Opera House: Girl of the Underworld 5. Mutt and Jeff 13. Officer 666 15. Pink Lady 21. Bought and Paid For 23.—Kenton, Grand: Miss Nobody from Starland: S. R. O: 13. Mutt and Jeff 16.

Oklahoma, Durant, Durant: The County Sheriff 18.

Pennsylvania, Connellsville, Soisson: Fortune Hunter 1. Mrs. General Tom Thumb co. 2-4. Aborn English Grand Opera co. in Il Trovatore 9. Seven Hours to New York 22.—Johnstown, Cambria: Girls from Reno 9. Balkan Princess 10. Pearl of Holland 11. Julge Falk, violinist, Arthur Fischer, pianist, 13. Two Little Bridges 14. Orientals 17. Lion and the Mouse 18. Mrs. General Tom Thumb co. 20-22.—Lock Haven, Opera House: Get-Rich-Quick Wallingford 8. Keene, magician, 13. Martin: Lion and the Mouse 14. Garden (recently built): Vaudeville, high class.—Allentown, Lyric: Girl of My Dreams 10. Excuse Me 11. Oriental Burlesquers 13. Horton Opera co. in The Time, the Place and the Girl and Isle of Spice 14.—Warren, Library: Get-Rich-Quick Wallingford 14-15. Bradford, Bradford: Billy the Kid 14. Howe's pictures 17. Get-Rich-Quick Wallingford 18.—Sunbury, Chestnut Street Opera House: Girl of My Dreams 24. People's Minstrels: S. R. O.: 10.—Pottsville, Academy: Vaudeville 13-18. Family: Vaudeville 13-18.—Greenville, Lairl: Howe's pictures 7. Shepherd of the Hills 18. Shakespeare's Water Cure (musical) 18. Get-Rich-Quick Wallingford 22.—St. Marys, Temple: Get-Rich-Quick Wallingford 9. Keene, magician, 15.—Altoona, Mishler: Cristelu Geni, Spanish violinist, 14. James T. Powers in The Two Little Brides 15. Oriental Burlesquers 16. U. T. C. 17, 18. Lion and the Mouse 20. Al. Wilson 22. Zallah's Burlesque co. 23. Lilliputians 24, 25. Orpheum: J. F. Conroy and Models 17.

South Carolina, Greenville, Grand Opera House: School Days 10. Three Twins 11. The Servant in the House 13. Little Miss Brown 15.

Texas, Brownwood, Harriman's Opera House: Freckles 8. Princess: Motion pictures and vaudeville.

Utah, Ogden, Orpheum: Vaudeville 9-11. Mutt and Jeff 12. Louisiana Lou 20.

Virginia, Richmond, Academy of Music: Howe's pictures 9-10.—Everywoman 13-16. Eddie Foy in Over the River 20. Frederick Warde 21-23. Rigo: Ward and Vokes in A Run on the Bank 13-18. Sis Hopkins 20-25. Colonial: William Raynore and co., Dorothy Curtis, Renair and Wade, Lawton Lambert Brothers, and pictures 13-18. Empire: Merry Mary to biz houses 13-15.—Newport News, Academy of Music: Human Hearts 14. Johnson Players in Spellbin 15-18.—Clifton Forge, Masonic Opera House: Yankee Doodle Boy 17.—Danville, Majestic: Rose Maid 13. Trail of the Lonesome Pine 16.

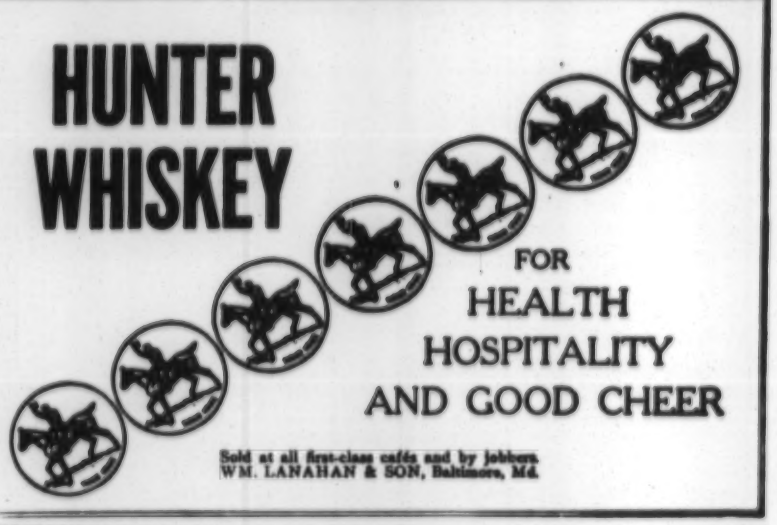
Washington, Tacoma, Tacoma: Quaker Girl 8. 9. Vaudeville. Princess: Vaudeville and motion pictures.

Wisconsin, La Crosse, La Crosse: The Wall Street Girl 14. Madame Sherry 16.

West Virginia, Huntington, Huntington: Henrietta Crosman in The Real Thing 14. A Modern Eve 16. Primrose and Dockstader 17. Aborn English Opera co. 18 in Madame Butterfly. Madame X 20. Hippodrome: Hiawatha Minstrels and vaudeville 13; all week. Placade: Vaudeville week 13. The Placade discontinued vaudeville after 18.

Canada, Regina, Park, Regina, Orpheum: Vaudeville 1-7. Polly of the Circus 11.—St. John, N. B., Opera House: Nellie Gill Players in Paid in Full 9-11. Third Degree 13. Man on the Box 15, 16. Delamater's Freckles co. 20-22.—Kingston Ont., Grand: Fatal Wedding 6. A Marriage of Convenience 9. Butterfly on the Wheel 10. Rainey's African Hunt pictures 13-15. Robert Loraln in Man and Superman 18. Little Women 18. Cup of Love 20. Clara Butt in Concert 23.—Woodstock, Ont., Griffin Opera House: Little Women 14. Gamblers 20. White Star: Vaudeville and motion pictures.—St. Catharines, Ont., Grand: The Gamblers 13. Fire Brigade 14 (local benefit). Little Women 15. Vaudeville 16-18.—Hamilton, Grand: Lewis Waller in A Marriage of Convenience 6, 7. Butterfly on the Wheel 9. The Gamblers 10, 11. Robert Loraln in Man and Superman 13, 14. Temple: Vaudeville 9. Grand: Milestones; breaking the record.

HUNTER WHISKEY



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De Von, Marguerite, E. M. Dwyer, Claire Devine, Mrs. Howard Dorsay, Lilly Deming, Irene Dillon, Vesta de Becker, Mildred de Silva, Helen Davenport, Mrs. M. E. Donegan, Madeline Delmar.

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Johnstone, Florence, Elsie Jefferson, Daisy Jerome, Mary Jordon, Frankie James.

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Totten, Edith, Helen Treaby, Phyllis Thornton, Vera, Winifred Voorhees, Louise Vale.

Williams, Edith, Doris Wooldridge, Caroline Weller, Arline Wiseman, Dollie Wing, Irene Warfield, Gladys Waddell, Maurice Wood, Rina Welch, Mabel Wood, Margaret Wills, Elsie Ward, Isabelle Winloch, Grace Washburn.

MEN

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Bixlow, H. Carl, Jas. Bord, Chas. Bowser, Edward Baker, Jack Burborn, T. W. Beacon, Ervin Blunkall, Carl Burch, Archie Bord, Tom Brown, Chas. Brown, Newton Beers, Carl Brickart, Harry Burkhardt, Clem Bevins, B. Berg.

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Elkas, H. E., Fred Eckhart, Wm. H. Elsworth, Thos. D. Evans, Thos. Emery.

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Harrington, Guy, Frank Hartley, Ralph Herbert, Marshall Hale, W. A. Hanlon, Gilman Haskell, Edwin Holland, Mr. Henderson, Lee Harver, Jos. Hollicky, H. C. Hasbrouck, Victor Heerman, Herman Highberg, Eugene Johnson, Arthur, Fred James, Jack Jakman, Walter F. Jones.

Kelly, Geo., Toney Kennady, Jas Keane, Chas. Koster, Claude Kimball, Jos. King, Geo. Kail, Fred. Kerby, Percy Kilbride, Frank Kilday, Tom Kings.

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Miller, Max W. A. Mark, Wm. Mallette, Dan Malloy, Wilbur Mason, John Miltes, Jack Mage, Harry Myiott, S. L. Mason, Geo. Monroe, Walter Miller, H. Moraine, Bert Merkel, Harold Meade, Jay Mansfield, Willard Mack, Alexander Mackenzie, D. A. McDonald, F. D. McEntee, Clem McGee.

Norman, McKinnelt, Boyd Nolan.

Overy, Geo.

Potts, Chas., Wm. T. Price, Norman Phillips, Harry Pilcer, J. Davis Pendleton, Chas. Prouty, Eddie Poolter.

Richards, H. A., Oscar Ragland, Edward Robins, Wm. Riley, F. M. Robinson, Geo. Roche, Arthur Ritchie.

Spencer, Wayne, Geo. Seybolt, Surone Spofford, Charley Schaeffer, Keck Shilling, Arthur Stanford, Mr. Southerland, Clarence Stanles, Bruce Smith, Chas. Sinclair, John M. Sullivan, Harry Stafford, Aubrey Stauffer, Lowell Shuman, Jos. Sentley, F. Darrell Standing, Thos. Swem, Harry O. Sawyer.

Trinkett, Wm. Calvin Tibbets, H. W. Taylor, A. L. Trier, F. Trevor.

Van, Chas., Chas. Vandever, Gus Vaughan.

Wilson, Eugene, Joe Whitehead, D. W. Well, H. R. Webber, Thos. Wilson, Wm. Woodside, Cooper Willis, Lincoln Wagenhals, Raymond Wells, Steve Wehrer, H. Evan Williams, Jas. Whittendale.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES

ADAMS, MAUDE (Charles Frohman): Battle Creek, Mich., 29, Kalamazoo 30, South Bend, Ind., 31, Terre Haute Feb. 1, Urbana, Ill., 3, Danville 4, Lafayette, Ind., 5, Logansport 6, Kokomo 7, Muncie 8.

"AFFAIRS" OF ANATOL (Messrs. Shubert): New York city Jan. 6—indefinite.

ANGLIN, MARGARET (Louis Nethersole): Newport News, Va., 29, Norfolk 30, 31, Richmond Feb. 1.

ARLISS, GEORGE (Liebler Co.): Boston, Mass., Oct. 14-Feb. 1, Washington, D. C., 3-8.

BABY MINE (Eastern; Wm. A. Brady, Ltd.): Flint, Mich., 29, Owosso 30, Lansing Feb. 1, Marshall 2, Van Wert, O., 3, Wapakoneta 4, Bellefontaine 5, Piqua 6, Middletown 7, Dayton 8, Wilmington 10, Chillicothe 11, Circleville 12.

BABY MINE (Southern; Wm. A. Brady, Ltd.): Quincy, Fla., 29, Florala 30, Pensacola 31, Montgomery, Ala., Feb. 1.

BACHELOR'S HONEYMOON (Gilson and Bradfield): Union Star, Mo., 29, Salina, Kan., Feb. 6, Hutchinson 8, Pratt 10.

BEN HUR (Klaw and Erlanger): Portland, Ore., 27-Feb. 1.

BEVERLY OF GRAUSTARK (A. G. Delamater): Arkansas City, Kan., 29, Winfield 30, Eldorado 31, Hutchinson Feb. 1, 2, Newton 3, Salina 4, Abilene 5, Clay Center 6, Concordia 7, Norton 8, Denver, Colo., 9-15.

BEVERLY OF GRAUSTARK (A. G. Delamater): Galesburg, Ill., Feb. 1.

BIRD OF PARADISE (Oliver Morosco): Brooklyn, N. Y., 27-Feb. 1.

BLAIR, EUGENIA (G. H. Nicolai and Adelaide French): Grand Rapids, Mich., 26-Feb. 1, Columbus, O., 3-8.

BLINDNESS OF VIRTUE (William Morris): Chicago, Ill., Nov. 25—indefinite.

BLUE BIRD (Messrs. Shubert): Salt Lake City, U., 27-29, Colorado Springs, Colo., 31, Feb. 1.

BOUGHT AND PAID FOR (William A. Brady, Ltd.): Chicago, Ill., Oct. 21—indefinite.

BOUGHT AND PAID FOR (William A. Brady, Ltd.): Philadelphia, Pa., Jan. 6—indefinite.

BOUGHT AND PAID FOR (William A. Brady, Ltd.): Toledo, O., 26-Feb. 1, Norwalk 5.

BOUGHT AND PAID FOR (Southern; William A. Brady, Ltd.): Ft. Worth, Tex., 27-29, Waco 30, Austin 31, Feb. 1, San Antonio 2-4, Galveston 5, Houston 6, 7, Beaumont 8, New Orleans, La., 9-15.

BRIDAL PATH (E. J. Bowes): Rochester, N. Y., 6-8, Utica 10, Syracuse 11, 12.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Honesdale, Pa., 29, Carbondale 30.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): McAlester, Okla., 29, Ft. Smith, Ark., 30, Little Rock 31, Feb. 1, Hot Springs 3, Texarkana, Tex., 4, Shreveport, La., 5, Monroe 6, Vicksburg, Miss., 7, Jackson 8, Meridian 10, Mobile, Ala., 11, Pensacola, Fla., 12.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Boston, Mass., 20-Feb. 1.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Los Angeles, Cal., 27-Feb. 1.

BURKE, BILLIE (Charles Frohman): Baltimore, Md., 27-Feb. 1, Boston, Mass., 3-22.

BUTTERFLY ON THE WHEEL (Messrs. Shubert and Waller): Norfolk, Va., 28, 29, Cedar Rapids, Ia., 30, Davenport 31, Burlington Feb. 1, Quincy, Ill., 2, St. Louis, Mo., 3-15.

BUTTERFLY ON THE WHEEL (Messrs. Shubert and Waller): Norfolk, Va., 28, 29.

CARTER, MRS. LESLIE (John Cort): Washington, D. C., 27-Feb. 1, New York city 3-8, Brooklyn, N. Y., 10-15.

CHERRY, CHARLES, AND MARIE DORO (Charles Frohman): New York city Jan. 23—indefinite.

CITY, THE (United Play Co., Inc.): Sherman, Tex., 29, Bonham 30, Clarksville 31, Texarkana Feb. 1.

CLARK, DELLA (J. F. Sullivan): Natchez, Miss., 29, Monroe, La., 31, Alexandria Feb. 1.

COHAN, GEORGE M. (Cohan and Harris): New York city Sept. 23—indefinite.

COLLIER, WILLIAM (Lew Fields): New York city Nov. 12—indefinite.

COMMON LAW (A. H. Woods): Buffalo, N. Y., 27-Feb. 1, Toledo, O., 3-8.

COMMON LAW (A. H. Woods): Piqua, O., 29, Lima 30, Findlay 31.

CONCERT, THE (David Belasco). St. Louis, Mo., 26-Feb. 1.

CONFESSION, THE: Philadelphia, Pa., 27-Feb. 1.

CONSPIRACY, THE (Charles Frohman): New York city Dec. 21—indefinite.

COUNTRY BOY (H. B. Harris, Inc.): Rochester, N. Y., 27-29, Syracuse 30-Feb. 1, Philadelphia, Pa., 3-8, Jersey City, N. J., 10-15.

COUNTY SHERIFF (Wee and Lambert): Bastrop, Tex., 29, Smithville 30, Brenham Feb. 1.

CRANE, WILLIAM H. (Joseph Brooks): Houston, Tex., 29, Austin 30, San Antonio 31, Feb. 1, El Paso 3, 4, Tucson, Ariz. 6, Phoenix 7, Los Angeles, Cal. 10-15.

CROSMAN, HENRIETTA (Maurice Campbell): Indianapolis, Ind., 28, 29, Springfield, O., 30.

DAUGHTER OF HEAVEN (Liebler Co.): Pittsburgh, Pa., 27-Feb. 1, Cleveland, O., 3-8, Chicago, Ill., 10-March 8.

DIVORCE QUESTION (Gaskill and MacVitty): Plattsmouth, Neb., 29, Lincoln 30, Columbus 31.

DIVORCE QUESTION (Central; Rowland and Clifford): Rockford, Ill., 29, Belvidere 30, Beloit, Wis., 31, Janesville Feb. 1.

DREW, JOHN (Charles Frohman): Bridgeport, Conn., 29, Waterbury 30, Hartford 31, Feb. 1, Toronto, Can. 3-8.

EVERYWOMAN (Henry W. Savage): Philadelphia, Pa., 20-Feb. 8, Pittsburgh 10-15.

EVERYWOMAN (Henry W. Savage): San Antonio, Tex., 26-31, Waco Feb. 1, Dallas 3-8, Ft. Worth 10-12.

EXCUSE ME (Eastern; Henry W. Savage): Newark, N. J., 27-Feb. 1, Pittsburgh, Pa., 3-8, Cleveland, O., 10-15.

EXCUSE ME (Western; Henry W. Savage): San Francisco, Cal., 19-Feb. 1, Oakland 2-4, Sacramento 5, Salem, Ore., 7, Tacoma, Wash., 8, Seattle 9-15.

FAIRBANKS, DOUGLAS (Cohan and Harris): Chicago, Ill., 27-March 22.

FAMILY, THE (Bruno and Chatterton): Goodhue, Minn., 29, Pine Island 30, Zumbrota 31, Zumbro Falls Feb. 1, Mazeppa 3, Kenyon 4, Morristown 5, Lesueur Center 6, St. Peter 7, Le Sueur 8, Mankato 9, Waseca 10, West Concord 11, Kasson 12.

FANNY'S FIRST PLAY (Messrs. Shubert): New York city Sept. 16—indefinite.

FARNUM, DUSTIN (A. H. Woods): New Orleans, La., 26-Feb. 1.

FARNUM, MARSHALL (Messrs. Farnum and Donnesetta): Parsons, Kans., 29, Iola 30, Ft. Scott 31.

FARNUM, WILLIAM (A. H. Woods): Philadelphia, Pa., 20-Feb. 1.

FAUST (Manley and Campbell's): Newark, O., 29.

FAVERSHAM, WILLIAM (Leonard J. Gallagher): Detroit, Mich., 27-Feb. 1, Toledo, O., 3, 4, Columbus 5, 6, Louisville, Ky., 7, 8, Indianapolis, Ind., 10-12.

FINE FEATHERS (H. H. Frazee): New York city Jan. 7—indefinite.

FISKE, MRS. (Harrison Grey Fiske): Boston, Mass., 20-Feb. 1, Brooklyn, N. Y., 3-8, Detroit, Mich., 10-12.

FOOL THERE WAS, A (G. D. Johnstone): Indianapolis, Ind., 26-Feb. 1.

FORTUNE HUNTER (Ernest Schnabel): Augusta, Ga., 29, Brunswick 31.

FORTUNE HUNTER (Cohan and Harris): Chicago, Ill., Jan. 19-Feb. 15.

FRECKLES (Central; A. G. Delamater): Sherbrooke, Que., Feb. 3, Ottawa, Ont., 4, 5, Smith Falls 6, Brockville 7, Kingston 8, Napanee 10, Belleville 11, Peterboro 12.

FRECKLES (Eastern; A. G. Delamater): Clinton, Mo., 29, Sedalia 30, Jefferson City 31, Columbia Feb. 1, Fulton 3, Moberly 3, Marshall 4, Lexington 5, Brookville 6, Chillicothe 7, Trenton 8, Hannibal 9, Decatur, Ill., 12.

FRECKLES (Southern; A. G. Delamater): Tuscaloosa, Ala., 29, Columbus, Miss., 30, Birmingham, Ala., 31, Anniston Feb. 3, Cedartown, Ga. 4, Cartersville 5, Atlanta 6-8, Cordele 10, Americus 11, Albany 12.

GAMBLERS (W. T. Speeth): Kingston, Ont., Can., 29, Brockville 30, Ottawa 31, Feb. 1.

GARDEN OF ALLAH (Liebler Co.): Boston, Mass., Jan. 13-April 5.

GET-RICH-QUICK WALLINGFORD (Harold Ashton): Dunedin, New Zealand, 29-Feb. 3, Invercargill 4, 5, Masterton 8, Hastings 10, Napier 11, 12, Dannevirke 13, Palmerston 14, 15, Wanganui 17, 18, Hawera 19, Stratford 21, New Plymouth 22, Auckland 24-March 8, Sydney, Australia, 15—indefinite.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Cincinnati, O., 26-Feb. 1.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Newark, O., 31, Zanesville Feb. 1, Portsmouth 5.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Des Moines, Ia., 31, Feb. 1.

GILMORE, PAUL (Paul Gilmore, Inc., mgrs.): Darlington, S. C., 29, Marion 30, Orangeburg 31.

GIRL AND THE DRUMMER (Fred Byers): Orillia, Ont., Can., 29, Lindsay 30, Port Hope 31, Kingston Feb. 1.

GIRL AND THE TRAMP (Fred Byers): Bisbee, N. Dak., 29, Arthur 30, Ayr 31, Arvilla Feb. 1, Bantry 2, Bathgate 3, Ardoch 4, Blaisdell 5, Blanchard 6, Berthold 7, Crosby 10, Cavalier 14.

GIRL FROM RECTOR'S (William Wamsher): Tampa, Fla., Feb. 1, St. Petersburg 3, Tarpon Springs 5, Ocala 7, Gainesville 8, Lake City 10, St. Augustine 11, Jacksonville 12.

GIRL FROM RECTOR'S (S. A. Mitchell): Platte, S. Dak., 29, Wagner 30, Yankton 31, Sioux Falls Feb. 1.

GIRL OF EAGLE RANCH: Sayre, Okla., 29, Clinton 30, Hydro 31, Weatherford Feb. 1.

GIRL OF THE MOUNTAINS (Wee and Lambert): Howell, Mich., 29, Pontiac Feb. 1.

GOOD LITTLE DEVIL (David Belasco): New York city Jan. 8—indefinite.

GOOSE GIRL (Baker and Castle): Biloxi, Miss., 29, Pascagoula 30, Mobile, Ala., 31, Pensacola, Fla., Feb. 1, Florala, Ala., 3, Albany, Ga., 4, Columbus 5, Richland 6, Americus 7, Montgomery, Ala., 8, Bainbridge, Ga., 10, Tallahassee, Fla., 11, Apalachicola 12.

GOVERNOR'S LADY (Messrs. Belasco and Elliott): Philadelphia, Pa., 27-Feb. 8.

GRAPEWIN, CHARLES, AND ANNA CHANCE (Cliff Gordon): Richmond, Va., 27-Feb. 1.

GRAUSTARK (United Play Co., Inc.): Safford, Ariz., 29, Globe 30, 31, Morenci Feb. 1.

GREAT DIVIDE (Messrs. Primrose and McGillan): Carroll, Ia., 29, St. Peter, Minn., Feb. 2.

GREET, BEN, PLAYERS: Iowa Falls, Ia., Feb. 1.

HAWTREY, WILLIAM (A. G. Delamater): New York city Feb. 3—indefinite.

HILLIARD, ROBERT (Klaw and Erlanger): New York city Dec. 24—indefinite.

HOUSE OF A THOUSAND CANDLES (C. S. Primrose): St. Louis, Mo., 26-Feb. 1, Terre Haute, Ind., 2.

ILLINGTON, MARGARET (E. J. Bowes): Greenville, Miss., 29, Vicksburg 30, Monroe, La., 31, Shreveport Feb. 1, Texarkana, Ark., 3, Hot Springs 4, Pine Bluff 5, Little Rock 6, 7, Ft. Smith 8, Oklahoma City, Okla., 10, 11, Bartlesville 12.

IN OLD KENTUCKY (Litt and Dingwall): Nashville, Tenn., 27-Feb. 1.

IRISH PLAYERS (Liebler Co.): Montreal, Can., 27-Feb. 1.

IRON DOOR (John Cort): New Haven, Conn., 29, 30, Albany, N. Y., 31, Feb. 1, Poughkeepsie 3, White Plains 4, New York city 5—indefinite.

IRVING PLACE (Dr. Baumfeld): New York city Sept. 26—indefinite.

JOSEPH AND HIS BRETHREN (Liebler Co.): New York city Jan. 11—indefinite.

KELLERD, JOHN E. (L. M. Goodstadt): New York city Nov. 18-Feb. 1.

KINDLING (United Play Co., Inc.): Cherokee, Ia., 30, Le Mars 31, Sioux City Feb. 1, Algona 5.

KISMET (Harrison Grey Fiske): Philadelphia, Pa., 20-Feb. 15.

LADY FROM OKLAHOMA (William A. Brady): Buffalo, N. Y., 28-Feb. 1.

LION AND THE MOUSE (United Play Co., Inc.): McKeesport, Pa., 29, Uniontown 30, Weston, W. Va., 31, Clarksburg Feb. 1.

LITTLE MISS BROWN (William A. Brady): St. Louis, Mo., 26-Feb. 1, Detroit, Mich., 3-8.

LITTLE MISS BROWN (A. S. Stern): New Orleans, La., 26-Feb. 1.

LITTLE WOMEN (Western; Wm. A. Brady): Montreal, Can., 28-Feb. 1.

LITTLE WOMEN (William A. Brady): New York city Oct. 16—indefinite.

LOTTERY MAN (Merle H. Norton's): Midland, Tex., 29, Big Springs 30, San Angelo Feb. 1, Ballinger 2, 3, Abilene 4, Cisco 5, Thurber 6, Ft. Worth 7, Hillsboro 8, Waco 11, Taylor 12.

MacLEAN - HANFORD - TYLER - DROFNAH: Memphis, Tenn., 29-Feb. 1.

MANN, LOUIS (Werba and Luescher): Elkhart, Ind., 29, Goshen 30, Logansport 31, Kokomo Feb. 1, Lafayette 3, Crawfordsville 4, Urbana, Ill., 5, Bloomington 6, Peoria 7, Rock Island 8, Davenport, Ia., 9, Muscatine 10, Ft. Madison 11, Hannibal, Mo., 12.

MANTELL, ROBERT B. (William A. Brady): Boston, Mass., 27-Feb. 1, Providence, R. I., 10-15.

MASON, JOHN (Charles Frohman): Chicago, Ill., 20-Feb. 1, Minneapolis, Minn., 2-5, St. Paul 6-8.

MASTER MIND (Werba and Luescher): Rochester, N. Y., 30-Feb. 1, Baltimore, Md., 3-8.

MASTER OF THE HOUSE (Messrs. Shubert): Cincinnati, O., 26-30, Columbus 31, Feb. 1, Louisville, Ky., 3-5.

MILESTONES (Messrs. Klaw, Erlanger and Brooks): New York city Sept. 17—indefinite.

MILLER, HENRY (Klaw and Erlanger): Philadelphia, Pa., Jan. 6-Feb. 1, Chicago, Ill., 3-March 1.

MILLION, THE (Henry W. Savage): Kansas City, Mo., 26-Feb. 1, Joplin 2, Springfield 3, Parsons, Kan., 4, Bartlesville, Okla., 5, Iola, Kan., 6, Ottawa 7, Lawrence 8, Topeka 10, Wichita 11, Hutchinson 12.

MISSOURI GIRL (Norton and Rith's): Modesto, Cal., Feb. 1, Turlock 2, Merced 4, Fresno 5, Porterville 7, Visalia 8, Coalinga 9, Lemoore 10, Hanford 11, Selma 12.

MRS. WIGGS OF THE CABBAGE PATCH (United Play Co., Inc.): Mason City, Ia., 29, Algona 30, Emmetsburg 31, Storm Lake Feb. 1.

NAZIMOVA, MME. (Charles Frohman): Buffalo, N. Y., 27-Feb. 1, Chicago, Ill., 3-March 1.

OFFICER 666 (Cohan and Harris): Baltimore, Md., 27-Feb. 1, Philadelphia, Pa., 3-8.

OFFICER 666 (Southern; Cohan and Harris): Albany, Ga., 29, Americus 30, Cordele 31, Macon Feb. 1.

OFFICER 666 (Middle West; Cohan and Harris): Muncie, Ind., 29, Hartford City 30, Wabash 31, Huntington Feb. 1.

OFFICER 666 (Western; Cohan and Harris): Ardmore, Okla., 29, Dallas, Tex., 30, Feb. 1, San Antonio 8-10.

O'HARA, FISKE (Augustus Pitou, Jr.): Decatur, Ill., 29, Indianapolis, Ind., 30-Feb. 1, Chicago, Ill., 2-15.

OLCOTT, CHAUNCEY (Henry Miller): New York city 27-Feb. 1.

OLD HOMESTEAD (Frank Thompson): Newark, N. J., 27-Feb. 1.

OLD HOMESTEAD (Coast; Frank Thompson): Des Moines, Ia., 26-29, St. Joseph, Mo., 30-Feb. 1.

ONE DAY: Pittsburgh, Pa., 27-Feb. 1.

OUR WIVES (Jos. M. Gaites): Chicago, Ill., Dec. 22—indefinite.

OVER NIGHT (William A. Brady, Ltd.): Indianapolis, Ind., 27-Feb. 1.

PAID IN FULL (C. S. Primrose): Hammond, Ind., Feb. 3, Racine, Wis., 9.

PAIR OF COUNTRY KIDS (C. Jay Smith): Watonga, Okla., 29, Kingfisher 30, Chandler 31, Frague Feb. 1.

PHILIPP, ADOLF: New York city—indefinite.

PHILLIPS, AL., AND LEILA SHAW (Rowland and Clifford): Norfolk, Va., 27-Feb. 1, Richmond 3-8.

POOR LITTLE RICH GIRL (Arthur Hopkins): New York city Jan. 21—indefinite.

POYNTER, BEULAH (Burt and Nicolai): Chicago, Ill., 26-Feb. 8.

PRICE, THE (Clarence Bennett): Eldora, Ia., 29, Mason City 30, Algona Feb. 1, Spencer 4.

RACKETTY-PACKETTY HOUSE (Liebler Co.): New York city Dec. 25—indefinite.

READY MONEY (H. H. Frazee): Pittsburgh, Pa., 27-Feb. 1.

REBECCA OF SUNNYBROOK FARM (Jos. Brooks): Chicago, Ill., 19-Feb. 1, Grand Rapids, Mich., 2-8.

ROBSON, MAY (L. S. Sire): San Jose, Cal., 29, Napa 30, Santa Rosa 31, Petaluma Feb. 1, Auburn 3, Grass Valley 4, Reno, Nev., 5, Red Bluff, Cal., 6, Grants Pass, Ore., 7, Roseburg 8, Eugene 10, Corvallis 11, Albany 12, Astoria 13.

ROSARY (Circuit; Rowland and Clifford): St. Louis, Mo., 26-Feb. 1, Evansville, Ind., 2, Atlanta, Ga., 10-15.

ROSARY (Coast; Rowland and Clifford): No. Yakima, Wash., 29, Spokane, Wash., 31, Feb. 1, Lewiston, Ida., 2, Moscow 3, Colfax, Wash., 4, Pomeroy 5, Dayton 6, Walla Walla, Wash., 7, Pendleton, Ore., 8, Elgin, 10, La Grande 11, Baker 12.

ROSARY (Eastern; Rowland and Clifford): Lawrenceburg, Ind., 29, Lebanon, O., 30, Xenia 31, Wilmington Feb. 3, Washington Court House 4, Chillicothe 6, Waverly 7, Portsmouth 8.

ROSARY (Southern; Rowland and Clifford): Tarboro, N. C., 29, Plymouth 30, Scotland Neck 31, Roanoke Rapids Feb. 1, Warrenton 3, Petersburg, Va., 4, Fredericksburg 5, Annapolis, Md., 6, Martinsburg, W. Va., 7, Front Royal, Va., 8.

ROSARY, THE (Gaskill and MacVitty): Wynne Wood, Okla., 29, Marietta 30, Ardmore 31.

ROYAL SLAVE (George H. Bubb): Fredericksburg, Ia., 29, Oelwein 30, Clermont 31.

RUSSELL, ANNIE: Hartford, Conn., 27-29, Providence, R. I., 30, Feb. 1, Springfield, Mass., 6-8.

RUTHERFORD AND SON (Winthrop Ames): New York city Dec. 24—indefinite.

SERVANT IN THE HOUSE (Merle H. Norton): Mt. Sterling, Ky., 29, Ashland 30, Ironton, O., 31, Chillicothe Feb. 1, Circleville 3, Logan 4, Athens 5, Glouster 6, Zanesville 8, Newark 10, Coshocton 13.

SHEA, THOMAS E. (A. H. Woods): Akron, O., 27-Feb. 1.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Arkadelphia, Ark., 29, Hot Springs 30, Pine Bluff 31.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Dansville, N. Y., 29, Olean 30, Salamanca 31.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Jersey City, N. J., 27-Feb. 1.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Fairbury, Ill., 29, Pekin 30, Canton 31.

SIS HOPKINS: Washington, D. C., 27-Feb. 1.

SNOW WHITE (Winthrop Ames): New York city Nov. 7—indefinite.

SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): Urbana, Ill., 29, Peoria 30, Aurora 31, St. Paul, Minn., Feb. 3-5, Davenport, Ia., 6, Burlington 7, Kansas City, Mo., 10-15.

SPY, THE (Charles Frohman): New York city Jan. 13—indefinite.

STAHL, ROSE (H. B. Harris, Inc.): Cincinnati, O., 27-Feb. 1, Louisville, Ky., 3-5, Terre Haute, Ind., 6, Indianapolis, 7, 8, Cleveland, O., 10-15.

STARR, FRANCES (David Belasco): Atlantic City, N. J., 27-29, Trenton 30, Lancaster, Pa., 31, Easton Feb. 1, Clarksburg, W. Va., 5, Baltimore, Md., 10-15.

STOP THIEF (Cohan and Harris): New York city Dec. 25—indefinite.

TAYLOR, LAURETTE (Oliver Morosco): New York city Dec. 20—indefinite.

THIEF (Primrose and McGillan): Louisville, Ky., 26-Feb. 1.

THIRD DEGREE (United Play Co., Inc.): Tipton, Ind., 29, Frankfort 30, Kokomo 31, Peru Feb. 1.

TOP O' THE MORNIN' (Henry W. Savage): Chicago, Ill., Jan. 19—indefinite.

TRAIL OF THE LONESOME PINE (Klaw and Erlanger): St. Louis, Mo., 2-8.

TRAVELING SALESMAN: Wilkes-Barre, Pa., 31.

TURANDOT (Messrs. Shubert): New York city Jan. 20—indefinite.

UNCLE TOM'S CABIN (Leon Washburn): St. Louis, Mo., 26-Feb. 1.

UNCLE TOM'S CABIN (Wm. Kibble): Bridgeton, N. J., 29, Atlantic City 30-Feb. 1, Vineland 3, Burlington 4, Plainfield 5, Paterson 6-8, Wilkes-Barre, Pa., 10-12.

UNWRITTEN LAW (H. H. Frazee): Chicago, Ill., Jan. 6—indefinite.

WALDMANN, EDUARD (E. E. Johnson): Shelbyville, Ind., 29, Cambridge City 30, New Castle Feb. 1.

WARFIELD, DAVID (David Belasco): San Francisco, Cal., 27-Feb. 8.

'WAY DOWN EAST (Messrs. Brady and Grismer): London, Ont., Can., 29, Hamilton 31, Feb. 1.

WHERE THE TRAIL DIVIDES: Atlanta, Ga., 27-Feb. 1.

WHIP, THE (Comstock and Gest): New York city Nov. 22—indefinite.

WHITE SISTER (Albert Patterson): Milbank, S. Dak., 29, Ortonville, Minn., 30, Montevideo 31, Willmar Feb. 1, Little Falls 3, Brainard 4, Staples 5, Fergus Falls 6, Wahpeton, N. Dak., 7, Redfield, S. Dak., 8.

WHITE SLAVE (Robt. Campbell): Toledo, O., 26-Feb. 1, Toronto, Can., 3-8, Buffalo, N. Y., 10-15.

WHITE SQUAW (J. F. Sullivan): Orangeburg, S. C., 29, Barnwell 30, Blackville 31, Augusta, Ga., Feb. 1.

WHITE SQUAW: Jennings, La., 29, Welch 30, Lake Charles 31, Port Arthur, Tex., Feb. 1.

WHITESIDE, WALKER (Walter Floyd): Ft. Worth, Tex., 29, 30, Muskogee, Okla., Feb. 1, Oklahoma City 4, 5, McAlester 6, Hot Springs, Ark., 7, Little Rock 8, Memphis, Tenn., 10, 11.

WILSON, AL. H. (Sidney R. Ellis): Toronto, Can., 27-Feb. 1, London 6.

WITHIN THE LAW (A. H. Woods): Harrisburg, Pa., 30, Johnstown, Feb. 1, Williamsport 5, Wilkes-Barre 6-8.

WITHIN THE LAW (A. H. Woods): New York city Sept 11—indefinite.

WOMAN OF IT (William A. Brady, Ltd.): New York city Jan. 14—indefinite.

WOMAN, THE (David Belasco): Boston, Mass., Dec. 30-Feb. 22.

WOMAN, THE (Western; David Belasco): Savannah, Ga., 29, Brunswick 30, Jacksonville, Fla., 31, Feb. 1.

YEARS OF DISCRETION (David Belasco): New York city Dec. 25—indefinite.

YELLOW JACKET (Harris and Selwyn): Brooklyn, N. Y., 27-Feb. 1.

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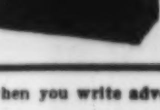
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PERMANENT STOCK

ACADEMY: Jersey City, N. J.—indefinite.
ACADEMY OF MUSIC PLAYERS: Halifax, Can.—indefinite.
ACADEMY OF MUSIC (William Fox): New York city Dec. 2—indefinite.
ALCAZAR: San Francisco, Cal.—indefinite.
AMERICAN: Spokane, Wash.—indefinite.
AMERICIN THEATER: Philadelphia, Pa.—indefinite.
APPELL (Claude Daniels): Niagara Falls, N. Y., Nov. 11—indefinite.
BAKER PLAYERS: Portland, Ore.—indefinite.
BARRETT PLAYERS: Lima, O.—indefinite.
BIJOU: North Adams, Mass.—indefinite.
BISHOP PLAYERS: Oakland, Cal.—indefinite.
BURBANK (Oliver Morosco): Los Angeles, Cal.—indefinite.
BURNS, PAUL: Philadelphia, Pa., Oct. 21—indefinite.
CASTLE SQUARE (John Craig): Boston, Mass.—indefinite.
CHASE-LISTER (Northern: Glenn F. Chase): Butte, Mont., Nov. 17—indefinite.
CLEVELAND, ELEANOR: Bridgeport, Conn.—indefinite.
COLLEGE: Chicago, Ill., until Feb. 2.
COLONIAL (Cortland Hopkins): Charlottetown, P. E. I., Can., Nov. 18—indefinite.
CORNELL-PRICE PLAYERS: Paducah, Ky., Jan. 13—indefinite.
CRESCENT: Brooklyn, N Y.—indefinite.
DAVIS, HARRY: Pittsburgh, Pa.—indefinite.
DRAMA PLAYERS: Lowell, Mass.—indefinite.
EMPIRE: Holyoke, Mass.—indefinite.
EMPIRE PLAYERS: Pittsfield, Mass.—indefinite.
EMPIRE THEATER: Providence, R. I.—indefinite.
EVANSTON: Evanston, Ill.—indefinite.
GAYETY: Hoboken, N. J.—indefinite.
GLASER, VAUGHAN: Cleveland, O., Jan. 13—indefinite.
GLASER, VAUGHAN, PLAYERS: Omaha, Neb., Dec. 8—indefinite.
GOTHAM: Brooklyn, N. Y.—indefinite.
GRAND OPERA HOUSE: Brooklyn, N. Y.—indefinite.
GREENPOINT: Brooklyn, N. Y.—indefinite.
GUY PLAYERS (Charles W. Mercer): Indianapolis, Ind., Jan. 13—indefinite.
HARLEM OPERA HOUSE: New York city—indefinite.
HARVEY (H. D. Orr): Mason City, Ia.—indefinite.
HATHAWAY'S: New Bedford, Mass.—indefinite.
HAYWARD, GRACE: Oak Park, Ill.—indefinite.
HOLDEN (Holden and Edwards): Indianapolis, Ind., Nov. 18—indefinite.
HOLDEN (Holden and Edwards): Cleveland, O.—indefinite.
HOME: Oklahoma City, Okla.—indefinite.
HORNE: New Castle, Pa.—indefinite.
HUNTINGTON, WRIGHT: South Bend, Ind.—indefinite.
INTERNATIONAL: Niagara Falls, N. Y.—indefinite.
IRIS: Tampa, Fla.—indefinite.
JEFFERSON THEATER (Julius Kahn): Portland, Me., Jan. 21—indefinite.
JUNEAU (J. B. Reichert): Milwaukee, Wis.—indefinite.
KELLY, WILLIAM J.: Salt Lake City, U.—indefinite.
KELLY, SHERMAN (Harry B. Sherman): Superior, Wis.—indefinite.
KING-LYNCH: Manchester, N. H.—indefinite.
KLIMT AND GAZZOLO: Baltimore, Md.—indefinite.
KLIMT AND GAZZOLO: Newark, N. J.—indefinite.
LATIMORE-LEIGH: Roanoke, Va.—indefinite.
LORCH, THEODORE: Passaic, N. J.—indefinite.
LYCEUM: Allentown, Pa.—indefinite.
LYCEUM (Oliver Morosco): Los Angeles, Cal., Nov. 24—indefinite.
MALLEY-DENISON (W. E. Malley): Fall River, Mass., Nov. 19—indefinite.
MALLEY-DENISON: Lawrence, Mass.—indefinite.
MALLEY-DENISON: Troy, N. Y., Dec. 30—indefinite.
MALLEY-DENISON: Schenectady, N. Y., Jan. 27—indefinite.
MANHATTAN PLAYERS (G. E. Brown): Trenton, N. J.—indefinite.
McDONALD-STOUT: Savannah, Ga.—indefinite.
MORISON, LINDSAY: Lynn, Mass.—indefinite.
MOROSCO (Oliver Morosco): Los Angeles, Cal., Jan. 6—indefinite.
NORTHAMPTON PLAYERS: Northampton, Mass.—indefinite.
NORTH BROTHERS: Oklahoma City, Okla.—indefinite.
OLIVER, OTIS: Rockford, Ill.—indefinite.
OPERA HOUSE: Paterson, N. J.—indefinite.
ORPHEUM PLAYERS: Philadelphia, Pa.—indefinite.
PARK: Erie, Pa—indefinite.
PARKE, WILLIAM: Pittsfield, Mass.—indefinite.
PAYTON, CORSE: Newark, N. J.—indefinite.
PAYTON, CORSE: Jersey City, N. J., Jan. 11—indefinite.
PEARL (A. A. Webster): Clarksburg, W. Va., Dec. 30—indefinite.
PEARL (J. G. England): Zanesville, O., Dec. 2—indefinite.
PERMANENT PLAYERS: Winnipeg, Can.—indefinite.
PERUCHI-GYPZENE: New Orleans, La.—indefinite.
PHILLIPS'S LYCEUM (L. J. Phillips): Brooklyn, N. Y.—indefinite.
POLI'S (S. Z. Poli): Waterbury, Conn.—indefinite.
POLI (S. Z. Poli): Washington, D. C., Feb. 3—indefinite.
PRINCESS: Ft. Worth, Tex.—indefinite.
PRINCESS: Tacoma, Wash.—indefinite.
PRINCESS (Elbert and Getchell): Des Moines, Ia.—indefinite.
PROSPECT (Frank Gersten): New York city—indefinite.
READE, ROMA: Ottawa, Ont., Can.—indefinite.
REDMOND: Sacramento, Cal.—indefinite.
RICHMOND (De Witt Newing): Stapleton, S. I.—indefinite.
ROLLIN-HOLDEN: Camden, N. J., Dec. 23—indefinite.
SAXE: Milwaukee, Wis., Nov. 3—indefinite.
SAXE: Minneapolis, Minn.—indefinite.
SAVOY: Ft. Worth, Tex.—indefinite.
SEATTLE: Seattle, Wash.—indefinite.
SPOONER, CECIL (Blaney-Spooner Amusement Co., Inc.): New York city—indefinite.
STAINACH-HARRIS: Mt. Vernon, N. Y.—indefinite.
ST. JAMES THEATER: Boston, Mass.—indefinite.
TAYLOR, ALBERT: El Paso, Tex.—indefinite.
THOMPSON-WOODS: Brockton, Mass.—indefinite.
TORONTO: Calgary, Can.—indefinite.
VAN DYKE-EATON: Toledo, O.—indefinite.
VAN DYKE-EATON (H. W. Van Dyke): Milwaukee, Wis., Jan. 7—indefinite.
WARBURTON (Carl W. Hunt): Yonkers, N. Y.—indefinite.
WOLFE: Wichita, Kan.—indefinite.

TRAVELING STOCK COMPANIES

ALLEN (N. Appell): Connellsville, Pa., 27-Feb. 1.
BELGARDE, SADIE (Leslie E. Smith): Plattsburg, N. Y., 27-Feb. 1.
BOYER, NANCY: Sunbury, Pa., 27-Feb. 1.
BROWN, KIRK (J. T. Macauley): Meadville, Pa., 27-Feb. 1, Newark, O., 3-8.
BYERS, FRED: Marshall, Okla., 27-Feb. 1, Crescent 3-8, Okeene 10-15.
CARLETON SISTERS (Varney and Montgomery): Logan, W. Va., 27-Feb. 1, Mt. Sterling, Ky., 3-8.
CHATTERTON, ARTHUR (N. Appell): Port Jervis N. Y., 27-Feb. 1, Kingston 2-8, Newburgh 9-15.
CHAUNCEY-KEIFFER (Fred Chauncey): Rome, N. Y., Feb. 3-8, Ogdensburg 10-15.
CHICAGO (Charles H. RossKam): Williamsport, Pa., 27-Feb. 1.
DE VOSS, FLORA (J B. Rotnour): Nauvoo, Ill., 27-Feb. 1.
DOYLE, EDWARD: Salamanca, N. Y., Feb. 3-8, Hornell 10-15.
EARLE (L. A. Earle): Warren, Pa., 20-31.
ECKHARDT'S IDEALS (Oliver J. Eckhardt): Regina, Sask., Can., 29-Feb. 1, Moose Jaw 3-12.
FELTON, VERNA: Moose Jaw, Sask., Can., 13-Feb. 1.
GRAYCE (N. Appell): Rutland, Vt., 27-Feb. 1.
HAYES, LUCY, ASSOCIATE PLAYERS: Hooper, Neb., 27-29, O'Neill 30-Feb. 1, Pierce 3-5, Stanton 6-9.
HILLMAN'S IDEALS (F. P. Hillman): Superior, Neb., 30-Feb. 1.
HILLMAN'S IDEALS (Harry Sohns): Axtell, Kan., 30, 31, Oketo Feb. 3-5, Waterville 6-8, Lebanon 10-12.
HIMMELEIN'S ASSOCIATE PLAYERS (Ira F. Earle): Oneonta, N. Y., 27-Feb. 1, Middletown 3-8.
LA PORTE, MAE (Joe McEnroe): Nelsonville, O., 27-Feb. 1.
LONG, FRANK E.: Warrensburg, Mo., 27-Feb. 1, Slater 3-8, St. Charles 9-16.
LYNN, JACK: Claremont, N. H., 27-Feb. 1, Newburyport, Mass., 3-15.
MAHER, PHIL: Lewiston, Pa., 27-Feb. 1.
MURDOCK BROTHERS: Derry, N. H., 27-29.
OBRECHT: Brainerd, Minn., 27-Feb. 1.
PICKERTS, FOUR (Willis Pickert): Cocoa, Fla., 27-Feb. 1, Fort Pierce 3-8.
ROBBINS, BOBBY (F. E. Clayton): Lebanon, Ind., 27-Feb. 1, New Castle 3-8, Frankfort 10-15.
SHANNON (Harry Shannon): Ashland, O., 27-Feb. 1.
ST. CLAIR, HARRY: Broadview, Sask., Can., 27-Feb. 1.
WINNINGER, FRANK: Muscatine, Ia., 26-Feb. 2, Ft. Madison 3-9.

OPERA AND MUSICAL COMEDY

ABORN ENGLISH GRAND OPERA (Co. A: Messrs. Aborn): Bellefontaine, O., 29, Newark 30, Zanesville 31, Cambridge Feb. 1, Alliance 3, E. Liverpool 4, Beaver Falls, Pa., 5, Warren, O., 6, Youngstown 7, 8, Akron 10, Elyria 11.
ABORN GRAND OPERA (Messrs. Aborn): Yazoo City, Miss., 29, Jackson 30, Meridian 31, Selma, Ala., Feb. 1, Montgomery 3, Columbus, Ga., 4, Anniston, Ala., 5, Gadsden 6, Birmingham 7, 8, Atlanta, Ga., 10, 11, Athens 12.
ALLEN MUSICAL COMEDY (Billy Allen): Watertown, N. Y., 27-Feb. 1.
ALMA, WHERE DO YOU LIVE? (Messrs. Royster and Burstein): Jersey City, N. J., 27-Feb. 1.
ALMA, WHERE DO YOU LIVE? (O. H. Butler): Denver, Colo., 26-Feb. 1.
BALKAN PRINCESS: Bay City, Mich., 29.
BERNARD, SAM (A. H. Woods): New York city Dec. 30—indefinite.
BLACK PATTI (R. Voelckel): Petersburg, Va., 29, Charlottesville 30, Fredericksburg 31, Washington, D. C., Feb. 3-8, Martinsburg, W. Va., 10, Winchester, Va., 11, Lexington 12.
BOHEMIAN GIRL (Co. A: Messrs. Aborn): Cairo, Ill., 29, Paducah, Ky., 30, Clarksville, Tenn., 31, Nashville Feb. 1, Henderson, Ky., 3, Owensboro 4, Frankfort 5, Paris 6, Lexington 7, 8.
BOHEMIAN GIRL (Co. B: Messrs. Aborn): Beatrice, Neb., 29, Manhattan, Kan., 30, Salina 31, Wichita Feb. 1, Hutchinson 3, Newton 4, Winfield 5, Independence 6, Pittsburgh 7, Coffeyville 8.
BRIAN, DONALD (Charles Frohman): Denver, Colo., 27-Feb. 2, Colorado Springs 3, Cheyenne, Wyo., 4, Salt Lake City, U., 6-8.
BROADWAY JONES (Cohan and Harris): San Francisco, Cal., 19-Feb. 1.
CARLE, RICHARD, AND HATTIE WILLIAMS (Charles Frohman): Brooklyn, N. Y., 27-Feb. 1, Pittsburgh, Pa., 3-8.
CHIMES OF NORMANDY (Messrs. Aborn): Rochester, N. Y., 27-29, Syracuse 30-Feb. 1, Brooklyn, N. Y., 3-8.
CLIFFORD, BILLY S. (Ed. Clifford): Memphis, Tenn., Feb. 3-8.
COUNT OF LUXEMBOURG (Klaw and Erlanger): Chicago, Ill., Jan. 6—indefinite.
COUNTESS COQUETTE (S. Allen): Kansas City, Mo., 26-Feb. 1.
CURTIS, ALLEN, MUSICAL COMEDY: Salt Lake City, U., Dec. 21—indefinite.
DE HAVEN, CARTER (A. H. Woods): St. Louis, Mo., 26-Feb. 1.
DESLYS, GABY (Messrs. Shubert): New York city Jan. 30—indefinite.
ELTINGE, JULIAN (A. H. Woods): Louisville, Ky., 27-29, Columbus, O., 30, Toledo 31, Feb. 1, Washington, D. C., 3-8.
FORTY-FIVE MINUTES FROM BROADWAY: Austin, Tex., 29, Brenham 30, Bryan 31, Marlin Feb. 1, Waco 3, Corsicana 4, Mexia 5, Teague 6, Palestine 7, Tyler 8, Texarkana 10, Clarksville 11, Paris 12.
FOY, EDDIE (Werba and Luescher): Atlanta, Ga., 27-29, Birmingham, Ala., 30, Montgomery 31, New Orleans, La., 3-8, Lake Charles 10, Beaumont, Tex., 11, Galveston 12.
GALVIN, JOHN AND ELLA: La Crosse, Wis., 19-Feb. 1.
GILBERT AND SULLIVAN OPERA (Messrs. Shubert): Cleveland, O., 27-Feb. 1.
GIRL AT THE GATE (Harry Askin): Chicago, Ill., Sept. 1—indefinite.
GIRL FROM TOKIO: Weiser, Ida., 29, Baker City, Ore., 30, La Grande 31.
GIRL OF MY DREAMS (Jos. M. Gaites): Easton, Pa., 31, Wilkes-Barre Feb. 1.
GLASSBLOWERS (John Cort): Rochester, N. Y., 27-29, Syracuse 30-Feb. 1, Detroit, Mich., 3-8, Muncie, Ind., 10, Anderson 11, Richmond 12.
GORDON, KITTY (Jos. M. Gaites): Rockford, Ill., Feb. 6.
HAPPY HOOLIGAN (Gus Hill): Columbus, O., 27-Feb. 1.
HITCHCOCK, RAYMOND (Cohan and Harris): Philadelphia, Pa., 27-Feb. 8, Washington, D. C., 10-15.
HOFFMAN, GERTRUDE (Messrs. Shubert): Providence, R. I., 27-29, Hartford, Conn., 30, New Haven Feb. 1, Washington, D. C., 3-8.
KOLB AND DILL: San Francisco, Cal., Sept. 1 indefinite
LAMBARDI GRAND OPERA: San Francisco, Cal., Jan. 26-Feb. 22.
LEWIS, DAVE (Rowland and Clifford): Paterson, N. J., 27-Feb. 1, Philadelphia, Pa., 3-8, Norfolk, Va., 10-15.
LITTLE BOY BLUE (Henry W. Savage): Chicago, Ill., Jan. 26-Feb. 15.
LITTLE MILLIONAIRE (Cohan and Harris): Cleveland, O., 27-Feb. 1, Decatur, Ill., 9.
LOUISIANA LOU (Harry Askin): Omaha, Neb., 30-Feb. 1.
MACDONALD, CHRISTIE (Messrs. Werba and Luescher): New York city 20-Feb. 1.
MADAME SHERRY (Messrs. Woods, Frazee and Lederer): Hammond, Ind., Feb. 9.
MADAME SHERRY (Messrs. Woods, Frazee and Lederer): Kansas City, Mo., 26-Feb. 1.
MAN WITH THREE WIVES (Messrs. Shubert): New York city Jan. 23—indefinite.
MERRY COUNTESS (Messrs. Shubert): Toronto, Can., 27-Feb. 1.
MERRY WIDOW (Henry W. Savage): Montgomery, Ala., 29, Meridian, Miss., 30, Yazoo City 31, Jackson Feb. 1, New Orleans, La., 2-8, Lake Charles 9, Houston, Tex., 10, Galveston 11, San Antonio 12, 13.
MERRY WIDOW (Henry W. Savage): Hopkinsville, Ky., 30, Cairo, Ill., 31.
METROPOLITAN GRAND OPERA (Guilla Gatti-Casazza): New York city Nov. 11—indefinite.
MISS NOBODY FROM STARLAND (Mort H. Singer): Wellston, O., 29, Gallipolis 30, Charleston, W. Va., 31, Huntington Feb. 1, Portsmouth, O., 3.
MODERN EVE (Mort H. Singer): Paducah, Ky., 29, Nashville, Tenn., 30, 31, Jackson Feb. 1.
MONTGOMERY, STONE AND ELSIE JANIS (Charles Dillingham): New York city Oct. 28—indefinite.
MONTREAL GRAND OPERA: Montreal, Can., Nov. 4-Feb. 1.
MUTT AND JEFF (Co. A: Gus Hill): Los Angeles, Cal., 27-Feb. 1.
MUTT AND JEFF (Co. B: Gus Hill): Omaha, Neb., 26-28, Lincoln 29, Sioux City, Ia., 30, Marshalltown 31, Des Moines Feb. 2-4, Dubuque 6, St. Paul, Minn., 9-15.
MUTT AND JEFF (Co. C: Gus Hill): Beaver Falls, Pa., 29, 30, Rochester 31, Newark, O., Feb. 1, Zanesville 3.
MUTT AND JEFF (Co. D: Gus Hill): Augusta, Me., 29, Bath 30, Brunswick 31.
NEWLYWEDS (Leffler-Bratton Co.): Raleigh, N. C., 29, Henderson 30, Durham 31, Greens-

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burg Feb. 1, Winston-Salem 3, Danville, Va., 4, Statesville, N. C., 5, Chester S. C., 6, Spartanburg 7, Asheville, N. C., 8, Greenville 10, Anderson, S. C., 11, Augusta, Ga., 12.
NEWLYWEDS (Eastern): Leffler-Bratton Co.): Cleveland, O., 27-Feb. 1, Ashland 3, Mansfield 4, Chicago Junction 5, Wheeling, W. Va., 6-8, Pittsburgh, Pa., 10-15.
OH! OH! DELPHINE (Klaw and Erlanger): New York city Sept. 30—indefinite.
PASSING SHOW OF 1912 (Messrs. Shubert): Chicago, Ill., 19-Feb. 1.
PINK LADY (Klaw and Erlanger): St. Paul, Minn., 26-Feb. 1.
PINK LADY (Klaw and Erlanger): Bay City, Mich., Feb. 2.
POLLARD JUVENILE OPERA: Dover, N. H., 29, Barre, Vt., 30, Burlington 31, Feb. 1, Montreal, Can., 3-8.
PRINCE OF PILSEN (Henry W. Savage): Denison, Tex., 29, Texarkana 30, Shreveport, La., 31, Beaumont, Feb. 1, Lake Charles, La., 2, Galveston, Tex., 3, Houston 4, 5, San Antonio, Tex., 6, 7, Austin 8, Waco 10, Corsicana 11, Dallas 12, 13.
PRINCE OF TO-NIGHT (Le Comte and Flesher): Newton, Kan., 29, Anthony 30, Alva, Okla., 31, Cherokee Feb. 1.
QUAKER GIRL (Co. A; H. B. Harris, Inc.): Washington, D. C., 27-Feb. 1, Buffalo, N. Y., 3-8, Pittsburgh, Pa., 10-15.
QUAKER GIRL (Co. B; H. B. Harris, Inc.): Winnipeg, Man., Can., 27-Feb. 1, Grand Forks, N. Dak., 3, Crookston, Minn., 4, Fargo, N. Dak., 5, Superior, Wis., 6, Duluth, Minn., 7, 8, Minneapolis 9-15.
RED PETTICOAT (Messrs. Shubert): New York city 27-Feb. 1, Wilkes-Barre, Pa., Feb. 3.
RED ROSE (John C. Fisher): Montgomery, Ala., 29, Meridian, Miss., 30, Yazoo City 31.
RING, BLANCHE (Frederick McKay): Detroit, Mich., 27-29, Ann Arbor 30, Jackson 31, Ft. Wayne, Ind., Feb. 1, Cincinnati, O., 3-8, Lexington, Ky., 10, Owensboro 11, Evansville, Ind., 12.
ROBIN HOOD (Daniel V. Arthur): Chicago, Ill., Jan. 13-Feb. 1, St. Paul, Minn., 2-5.
ROSE MAID (Co. A; Werba and Luescher): Milwaukee, Wis., 26-Feb. 1, Chicago, Ill., 2-28.
ROSE MAID (Co. B; Werba and Luescher): Charlotte, N. C., 29, Winston-Salem 30, Greensboro 31, Lynchburg, Va., Feb. 1, Roanoke 3, Bluefield, W. Va., 4, Charleston 5, Huntington 6, Parkersburg 7, Zanesville, O., 8, Coshocton 10, E. Liverpool 11, Steubenville 12.
ROSE MAID (Co. C; Werba and Luescher): Oakland, Cal., 29-31, Bakersfield Feb. 1, Fresno 2, 3, Stockton 4, Marysville 5, Medford, Ore., 6, Eugene 7, Salem 8, Portland 9-15.
ROSE OF PANAMA (John Cort): Milwaukee, Wis., 26-Feb. 1, Racine 2.
SANDERSON, JULIA (Charles Frohman): Washington, D. C., 27-Feb. 1, New York city 3—indefinite.
SCHEFF, FRITZI (Jos. M. Gaites): Muncie, Ind., Feb.
SEVEN HOURS IN NEW YORK (Wee and Lambert): Boswell, Pa., 29, Blairsville 30, Latrobe 31, Greensburg Feb. 1.
SHEEHAN ENGLISH OPERA: Toronto, Can., 27-Feb. 1.
SIDNEY, GEORGE (A. W. Herman): Rocky Ford, Colo., 29, Hutchinson, Kan., 30, Wichita 31, Topeka Feb. 1, Kansas City, Mo., 2-8, Joplin 9, Poplar Bluff 12.
SMART SET (S. H. Dudley): Rochester, N. Y., 30-Feb. 1.
SOMEWHERE ELSE (Henry W. Savage): New York city Jan. 20—indefinite.
SPRING MAID (Co. B; Werba and Luescher): Ft. Madison, Ia., 29, Burlington 30, Ottumwa 31, Oskaloosa Feb. 1, Marshalltown 2, Cedar Rapids 3, Iowa City 4, Davenport 5, Muscatine 6, Clinton 7, Dubuque 8, 9, Waterloo 10, Mason City 11, Albert Lea, Minn., 12.
SPRING MAID (Co. C; Werba and Luescher): Kingston, N. Y., 29, Middletown 30, Newburgh 31, Plainfield, N. J., Feb. 1, Jersey City 3-8, Richmond, Va., 10, 11, Newport News 12.
SUN DODGERS (Lew Fields): Chicago, Ill., 7-Feb. 1.
SUNNY SOUTH (J. C. Rockwell): Mt. Herob, Wis., 29, Reedsburg 30, Elroy 31, Mauston Feb. 1, Kilbourn 3, Tomah 4, Sparta 5, Viroqua 6, Galesville 7, La Crosse 8, Lancaster 10, Fennimore 11, No. Mcgregor, Ia., 12.
SURATT, VALESKA (Messrs. Shubert): Racine, Wis., 6.
SWEETEST GIRL IN PARIS: Detroit, Mich., 26-Feb. 1, Coldwater 6.
THREE TWINS (Philip H. Niven): New Orleans, La., 27-Feb. 1.
TRENTINI, EMMA (Arthur Hammerstein): New York city Dec. 2—indefinite.
UNDER MANY FLAGS (Messrs. Shubert): New York city Aug. 31—indefinite.
VAN, BILLY B. (Stair and Havlin): Chicago, Ill., 12-Feb. 8.
WARD AND VOKES (Stair and Nicolai): Birmingham, Ala., 27-Feb. 1, New Orleans, La., 2-8.
WEBER AND FIELDS: Columbia, S. C., 29, Savannah, Ga., 30, Charleston, S. C., 31, Augusta, Ga., Feb. 1.
WINNING WIDOW (Max Spiegel's): Moberly, Mo., 29, Hannibal 30, Keokuk, Ia., 31, Feb. 1, Burlington 2-5, Peoria, Ill., 6-8 Ft. Wayne, Ind., 9, Middleton, O., 10-12.
WINTER GARDEN REVUES (Messrs. Shubert): New York city Jan. 30—indefinite.
ZIEGFELD'S FOLLIES (Florenz Ziegfeld): Boston, Mass., Jan. 6-Feb. 1.

MINSTRELS

BIG CITY (John W. Vogel's): Mauch Chunk, Pa., 29, Girardville 30, Ashland 31, Shenandoah Feb. 1.
DUMONT'S FRANK (Howard M. Evans): Philadelphia, Pa., Aug. 31—indefinite.
FIELD, AL. G. (Edward Conard): Glens Falls, N. Y., 29, Albany 30, Schenectady 31.
O'BRIEN, NEIL (Oscar F. Hodge): Winston-Salem, N. C., 29, Charlotte 30, Spartanburg, S. C., 31, Columbia Feb. 1, Augusta, Ga., 3, Charleston, S. C., 4, Savannah, Ga., 5, Jacksonville, Fla., 6, 7, Way Cross, Ga., 7, Macon 8, Albany 10, Columbus 11, Montgomery, Ala., 12.
PRIMROSE AND DOCKSTADER (Earl Burgess): Baltimore, Md., 27-Feb. 1, Harrisburg, Pa., 3, Elizabeth, N. J., 5, New Brunswick 6, Newark 10-15.

BURLESQUE-EASTERN WHEEL

AL. REEVES'S: Brooklyn, N. Y., 3-8, Springfield, Mass., 2-29, Albany, N. Y., 30-Feb. 1.
AMERICAN BEAUTIES (Ed. E. Daley): Newark, N. J., 27-Feb. 1, Philadelphia, Pa., 3-8.
BEAUTY, YOUTH AND FOLLY (W. Y. Jennings): Boston, Mass., 27-Feb. 1, New York city 3-8.
BEHMAN (Jack Singer): Philadelphia, Pa., 27-Feb. 1, New York city 3-15.
BEN WELCH'S (Jacob Lieberman): Albany, N. Y., 27-29, Worcester, Mass., 30-Feb. 1, Boston 3-8.
BON TONS (Jesse Burns): Cincinnati, O., 26-Feb. 1, Louisville, Ky., 2-8.
BOWERY (Geo. H. Harris): Toledo, O., 26-Feb. 1, Chicago, Ill., 2-8.
COLLEGE GIRLS (Max Spiegel's): Washington, D. C., 27-Feb. 1, Pittsburgh, Pa., 3-8.
COLUMBIA (Frank Burns): Pittsburgh, Pa., 27-Feb. 1, Cleveland, O., 3-8.
CRACKER JACKS (Bob Manchester): Louisville, Ky., 27-Feb. 1, St. Louis, Mo., 2-8.
DAZZLERS (Chas. B. Arnold): Chicago, Ill., 2-8.
DINKENS STOCK (Sol. Meyers): New Orleans, La.—indefinite.
DREAMLANDS (Dave Marion): St. Louis, Mo., 26-Feb. 1, Kansas City 2-8.
GAIETY GIRLS: Toronto, Can., 27-Feb. 1, Buffalo, N. Y., 3-8.
GAY MASQUERADERS (M. Messing): Chicago, Ill., 26-Feb. 1, Cincinnati, O., 2-8.
GINGER GIRLS (Manny Rosenthal): Detroit, Mich., 26-Feb. 1, Toronto, Can., 3-8.
GIRLS OF THE GREAT WHITE WAY (Dave Gordon): Hoboken, N. J., 27-29, Paterson 30-Feb. 1, Newark 3-8.
GIRLS FROM HAPPYLAND (Lou Hurtig): New York city 27-Feb. 1, Brooklyn, N. Y., 3-8.
GOLDEN CROOKS (James Fulton): Kansas City, Mo., 26-Feb. 1, Omaha, Neb., 2-8.
HARRY HASTINGS: Brooklyn, N. Y., 27-Feb. 1, Hoboken, N. J., 3-5, Paterson 6-8.
JOLLY FOLLIES (Al. Rich): Chicago, Ill., 27-Feb. 1, Detroit, Mich., 2-8.
KNICKERBOCKERS (Louis Robie): Bridgeport, Conn., 29-Feb. 1, Providence, R. I., 3-8.
LOVE MAKERS (Sam Howe): New York city 20-Feb. 1, Bridgeport, Conn., 6-8.
MERRY-GO-ROUNDERS (Leffler-Bratton Co.): New York city 27-Feb. 1, Paterson, N. J., 3-5, Hoboken 6-8.
MERRY WHIRL (Louis Epstein): Boston, Mass., 27-Feb. 1, Springfield 3-5, Albany, N. Y., 6-8.
MIDNIGHT MAIDENS (W. S. Clark): Paterson, N. J., 27-29, Hoboken 30-Feb. 1, Philadelphia, Pa., 3-8.
MOLLIE WILLIAMS (Phil Isaacs): Omaha, Neb., 26-Feb. 1.
QUEENS OF PARIS (Joseph Howard): Montreal, Can., 27-Feb. 1, Albany, N. Y., 3-5, Worcester, Mass., 6-8.
ROBINSON'S CRUSOE GIRLS (Sam Robinson): New York city 27-Feb. 8.
ROSE SYDELL (W. S. Campbell): Baltimore, Md., 27-Feb. 1, Washington, D. C., 3-8.
RUNAWAY GIRLS (Peter S. Clark): Brooklyn, N. Y., 27-Feb. 1, New York city 3-8.
SOCIAL MAIDS (Robt. Cohn): Syracuse, N. Y., 27-29, Utica 30-Feb. 1, Montreal, Can., 3-8.
STAR AND GARTER (Dave Rose): Philadelphia, Pa., 27-Feb. 1, Baltimore, Md., 3-8.
TAXI GIRLS (Louis Hurtig): Rochester, N. Y., 27-Feb. 1, Syracuse 3-5, Utica 6-8.
TROCADEROS (Frank Pierce): Providence, R. I., 27-Feb. 1, Boston, Mass., 3-8.
WINNING WIDOWS (Jacob Goldenberg): Buffalo, N. Y., 27-Feb. 1, Rochester 3-8.
WORLD OF PLEASURE (Dave Gordon): Cleveland, O., 27-Feb. 1, Toledo 3-8.

BURLESQUE-WESTERN WHEEL

AMERICANS (Eddie Miner): New York city 27-Feb. 1, Boston, Mass., 3-15.
AUTO GIRLS (Teddy Simonds): St. Louis, Mo., 26-Feb. 1, Louisville, Ky., 2-8.
BIG REVIEW (Henry P. Dixon): Scranton, Pa., 27-29, Paterson, N. J., 30-Feb. 1, New York city 3-8.
BOHEMIANS (Al. Lubin): Washington, D. C., 27-Feb. 1, Allentown, Pa., 3, Reading 4, Harrisburg 5, Altoona 6, Johnstown 7, McKeesport 8.
CENTURY GIRLS (Walter Greaves): New York city 27-Feb. 1, Brooklyn, N. Y., 3-8.
CHERRY BLOSSOMS (Max Armstrong): Philadelphia, Pa., 27-Feb. 1, Brooklyn, N. Y., 3-8.
DAFFYDILLS (Arthur Miller): Newark, N. J., 27-Feb. 1, Paterson 3-5, Scranton, Pa., 6-8.
DANDY GIRLS (Charles F. Cromwell): Boston, Mass., 20-Feb. 1, New York city 3-8.
DANTE'S DAUGHTERS (Chas. Taylor): St. Paul, Minn., 26-Feb. 1.
FOLLIES OF THE DAY (Barney Gerard): Brooklyn, N. Y., 27-Feb. 1, Newark, N. J., 3-8.
GAY WIDOWS (Louis Oberworth): New York city 27-Feb. 1, Philadelphia, Pa., 3-8.
GIRLS FROM JOYLAND (Sim Williams): Minneapolis, Minn., 26-Feb. 1, St. Paul 2-8.
GIRLS FROM MISSOURI (L. Talbot): Boston, Mass., 27-Feb. 8.
GIRLS FROM RENO (James Madison): Chicago, Ill., 26-Feb. 1, Milwaukee, Wis., 3-8.
HIGH LIFE IN BURLESQUE (Chas. Falke): Kansas City, Mo., 26-Feb. 1, St. Louis 2-8.
JARDIN DE PARIS (Leo Stevens): Harrisburg, Pa., 29, Altoona 30, Johnstown 31, McKeesport Feb. 1, Cleveland, O., 3-8.
LADY BUCCANEERS (H. H. Stroube): Omaha, Neb., 2-8.
MERRY MAIDENS (Edw. Schaefer): Omaha, Neb., 26-Feb. 1, Kansas City, Mo., 2-8.
MISS NEW YORK, JR. (W. F. Fennessy): Toronto, Can., 27-Feb. 1, Buffalo, N. Y., 3-8.
MONTE CARLO GIRLS (Tom Sullivan): Milwaukee, Wis., 26-Feb. 1, Minneapolis, Minn., 2-8.
MOULIN ROUGE: Chicago, Ill., 26-Feb. 1, Detroit, Mich., 2-8.
ORIENTALS (W. Cameron): Cincinnati, O., 26-Feb. 1, Chicago, Ill., 3-8.
PACEMAKERS (P. B. Patton): Louisville, Ky., 26-Feb. 1, Indianapolis, Ind., 3-8.
QUEENS OF THE FOLIES BERGERE (Counihan and Shannon): Baltimore, Md., 27-Feb. 1, Washington, D. C., 3-8.
ROSE BUDS (Lew Livingston): Brooklyn, N. Y., 27-Feb. 1, New York city 3-8.
STARS OF STAGELAND (Wm. Dunn): Indianapolis, Ind., 26-Feb. 1, Chicago, Ill., 2-8.
TIGER LILIES (James Weedon): Buffalo, N. Y., 27-Feb. 1, Scranton, Pa., 3-5, Paterson, N. J., 6-8.
WATSON'S (Dan Guggenheim): Philadelphia, Pa., 27-Feb. 1, Baltimore, Md., 3-8.
WHIRL OF MIRTH (Robt. Gordon): Detroit, Mich., 26-Feb. 1, Toronto, Can., 3-8.
YANKEE DOODLE GIRLS (Alex. Gorman): Paterson, N. J., 27-29, Scranton, Pa., 30-Feb. 1, Philadelphia 3-8.
ZALLAH'S OWN (Harry Thompson): Cleveland, O., 27-Feb. 1, Cincinnati 2-8.

MISCELLANEOUS

ATOP OF THE WORLD IN MOTION PICTURES (Joseph Conoly): New York city—indefinite.
ATOP OF THE WORLD IN MOTION PICTURES (Joseph Conoly): London, Eng.—indefinite.
ATOP OF THE WORLD IN MOTION PICTURES (Joseph Conoly): Portland, Ore.—indefinite.
ATOP OF THE WORLD IN MOTION PICTURES (Joseph Conoly): Honolulu, Hawaii—indefinite.
ATOP OF THE WORLD IN MOTION PICTURES (Joseph Conoly): Sidney, Australia—indefinite.
BINGHAM, MR. AND MRS. RALPH: Alamosa, Col., 29, Del Norte 30, Mt. Vista 31, Florence Feb. 1, Olathe 3, Paonia 4, Delta 5, Fruita 6, Grand Junction 7, Salt Lake City, U., 8, Lovelock, Nev., 10, Carson City 11, Fallon 12.
CALVE MME. (C. F. Walsh): St. Louis, Mo., Feb. 2, Terre Haute, Ind., 4, Louisville, Ky., 8, Cincinnati, O., 9, Cleveland 12.
CARTER: St. Louis, Mo., 26-Feb. 1.
GAMBLE, ERNEST CONCERT PARTY: Cooperstown, N. Y., 30, Oneonta 31.
HOUSTON, HENRY: Bombay, India, 1-31.
KINEMACOLOR PANAMA CANAL AND BALKAN WAR PICTURES: New York city Dec. 30—indefinite.
LAUDER, HARRY (William Morris): Cincinnati, O., 31-Feb. 1, Cleveland 29, 30, Chicago, Ill., 2-8.
RAYMOND, THE GREAT (Maurice F. Raymond): Denver, Colo., 28-Feb. 4.
THURSTON (Jack Jones): Chicago, Ill., 2-Feb. 1, Grand Rapids, Mich., 2-8, Detroit 9-15.

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A THIRD BIOGRAPH

MOTION PICTURES

COMMENT AND SUGGESTION

SINCE the announcement that Thomas A. Edison has perfected his kinetophone to a point where he is ready to offer it for public entertainment, the MIRROR has received a number of inquiries concerning its probable effect on motion pictures. From the tone of several of the letters it appears that the entrance of talking pictures has aroused a feeling—half dread, half hope—that something revolutionary is about to happen, that the "silent" drama is destined to have a garrulous successor, that the days of photoplays as we have come to know, and enjoy

MISS BRISSAC APPEARS IN COCKPIT.

them, are numbered. One anxious picture patron writes: "I, for example, and I am sure there must be plenty more like me, would be very sorry, indeed, to see the silent movement of figures on the screen, supplanted by motions with accompanying words. It seems to me that such an arrangement means a mere imitation of the stage instead of the development of a kindred, though distinct, art along lines of its own." That statement of opinion pretty well sums up one prevalent attitude towards the new kinetophone.

* * * *

But evidently there are others who look at the matter from an entirely different angle. This from an enthusiastic woman using the outrageous word "fanness" for a signature: "Won't it be fine? I love Florence Turner and I love Maurice Costello, and I have always wanted to hear their voices. I just know they must be filled with emotion. The biggest part of a love scene is the way people say things, and now, instead of imagining what their voices sound like I will know for a fact. Pictures are going to be twice as thrilling as they ever were before, and it seems as if I couldn't wait to see and hear one that talked." For want of a better term this may be called the ultra romantic viewpoint, worth mentioning principally because, no doubt, it is held by many young women hero worshippers.

* * * *

Coming down to facts it appears that those who dread seeing the talking motion picture replace its silent predecessor, and those who look eagerly for the near approach of such a happening, are alike in one respect—they are crossing a bridge a long time before they

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JAMES DILLON AND VIRGINIA BRISSAC.

THE CAMERA IN ACTION.

The pictures on this page show the Universal Company, under the direction of Charles E. Insloe, making films in the Hawaiian Islands. These photographs were taken during the preparation of a picture called, The Heart of a Kanaka, and were forwarded by THE MIRROR'S *correspondent in Honolulu, the headquarters of the company. Virginia Brissac and James Dillon played the principal roles in The Heart of a Kanaka.*

have reached it. Using the wisdom and the infinite patience that have contributed towards placing him among the great geniuses of the world, Mr. Edison has developed a remarkable device calculated to entertain and amuse. For a time it is certain to appeal on account of novelty, if for no other reason, and gradually we may expect to see it develop in a field of its own. But that does not provide grounds for regarding the kinetophone as an improved motion picture and therefore its legitimate successor. All of the more obvious attributes of the two are in common, yet a little consideration will show distinct dividing lines that cannot be crossed if each is to attain its fullest possibilities. Painting and photography often present similar effects to the eye of the spectator, but no one would think of calling one superior to the other, because they are separate arts, whose merits are not to be gauged by such a comparison. Equally the kinetophone and the cinematograph must retain individuality.

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The technique that governs the best of our photoplays aims to interest, then guide the imagination of the on-looker, so that instead of feeling the absence of dialogue the story is broader in scope than if words were spoken. When characters converse, the attention is necessarily centered on what they are saying, and the situation must be talked and acted out according to the laws of stagecraft. Consider a well made photoplay that in twenty minutes may tell a story in which many years elapse and the scenes shift to various countries. To present the same story on the stage probably would require three hours if it were possible in any time. Now, as a matter of fact, the full story is by no means told in twenty minutes of pictures, but everything of importance is so strongly *suggested* to the imagination that without conscious

A ROUGH SPOT.

effort the audience fills in the gaps and the total impression is of a tale fully unfolded.

* * * *

Think what this same photoplay, with its rapidly shifting scenes would be if the attention of the audience were centered on the words of characters, who appeared for a few brief moments and then gave place to a scene in another land. Such a procedure would be about as unsatisfactory as a like performance on the stage. The strength of the cinematograph lies, not in its ability to imitate stage productions, rather in making the most of possibilities peculiarly its own, and it is not obvious that the human voice will add to these. When a stage performance is adapted for pictures it must be made to conform to their laws, otherwise the result is a failure.

* * * *

A technique governing the development of kinetophone productions has still to be evolved, but it seems reasonable to suppose that it will more nearly approximate that of the stage than the cinematograph. With the spoken word in both instances it appears that the principal difference will be that in one case the figures move on a stage, while in the other they are seen on a screen, and this should not materially alter the impression. Undoubtedly the kinetophone has a big future, but there is nothing to indicate the crowding out of its predecessor that is hale and hearty and growing every day. THE FILM MAN.

MR. DILLON IN RESCUE SCENE.

SCREEN CLUB BALL

Minstrel Entertainment Will Precede Dancing at Terrace Garden, April 19

The much talked of Screen Club ball will be held on Saturday evening, April 19, at Terrace Garden, Fifty-eighth Street and Lexington Avenue.

Preceding the dancing a white face minstrel performance will be given in which the entire club will appear in support of the leading stars of picturedom, including King Baggot, founder and president of the club; John Bunny, Arthur V. Johnson, Darwin Karr,

Moffett, Chicago.

ROBERT LEONARD,

Playing in Bison Pictures Under Director Otis Turner.

Lee Beggs, G. M. Anderson, Billy Quirk, James Cruze, William Robert Daly, Herbert Brenon, John Adolfi, Irving Cummings, Charles Arling, Henry Walthall, James Kirkwood, Paul Scardon, Herbert Prior, Lionel Barrymore, Pierce Kingsley, Paul W. Panzer, Maurice Costello, Tefft Johnson, Howard Crampton, William Shay, Charles Seay, Oscar C. Apfel, Harold M. Shaw, C. Jay Williams, Lawrence McGill, William E. Shea, Barry O'Moore, Hughie Mack, Edward K. Lincoln, Charles Kent, George Siegman, William F. Russell, Frederick Thomson, William F. Haddock, Warren E. Kerrigan, Van Dyke Brooke, Frank Griffin, Hopp Hadley, George W. Terwilliger, Bennett Musson, Jay Hunt, Augustus Phillips, Charles J. Brabin, Edgar Lewis, and others.

William Robert Daly is in charge of the stage entertainment and any suggestion will be welcomed by him. Rehearsals will commence shortly and any member of the club desiring to take part or to offer hints as to the carrying out of the programme is invited to communicate with Mr. Daly, personally, or in writing.

Charles Abrams is chairman of the programme committee and promises the most elaborate booklet that has ever been prepared in connection with a motion picture entertainment. He already has contracts for several hundred dollars worth of advertising from many of the leading manufacturers and allied concerns in the business. J. H. Gerhardt is treasurer of the ball and entertainment committee.

Tickets will be sold at $2 each, admitting a man and a woman, extra tickets to cost $1 each, when a woman is accompanied by a man or is one of a party. Jules Bernstein has charge of the sale of boxes which cost $50 each, the majority having already been subscribed for.

"SATAN" AT HIPPODROME

Before large audiences at the New York Hippodrome, last Saturday afternoon and evening, the Ambrosio Company showed its wonderfully impressive feature picture Satan, or the Drama of Humanity.

The strong dramatic quality, the impressive moral lesson and the superb photography, all found in this film, combined to hold the close attention of the audiences.

MORE BALKAN WAR PICTURES

The Bulgarian Army in the Balkans is the title of the Eclipse-Kleine release for Jan. 29. It shows the Bulgarian forces near the town of Jardzello at

THOMAS H. INCE AND SIR THOMAS LIPTON.

From Photograph Taken on New York Motion Picture Company's Ranch Near Santa Monica, Cal.

the time of the beginning of hostilities with Turkey. Many inspiring views of the troops in their preparations for war are depicted, including the forward movement of the infantry and cavalry, mounted and dismounted target practise, a charge of the cavalry, the regiment fording a river, and a review of the troops by King Ferdinand. A comedy entitled Hubby Does the Cooking is on the same reel. Other Kleine pictures soon to be seen are A Lesson from the Past, The Doctor's Love Affair, and The Beautiful Falls of Marmore.

SECURES KLEIN PLAYS

Siegmund Lubin Has Motion Picture Rights to Famous Dramas

Siegmund Lubin has closed a deal with Charles Klein for the exclusive motion picture rights to all his productions. Included in these, are The Lion and the Mouse, The Third Degree, The Cipher Code and other equally well-known plays. It is the intention of Mr. Lubin that all these plays shall be made into feature films, some to constitute an evening's entertainment.

Arrangements are already under way for the building of such massive scenery as will be needed. Many of the actors who took leading parts in the original plays will be engaged and these pictures may be expected to mark a new departure in picture making.

The basis of the picture is the play. With this foundation upon which to build, and the artistic material at Mr. Lubin's command, it may be safely said, that these films will be of exceptional importance.

LOTTIE BRISCOE.

Recent Photograph of Leading Lady with Lubin.

TRUE-TO-LIFE COWBOY

Selig's "The Cowboy Millionaire" Will Show Character as He Really Exists

The Cowboy Millionaire, recently reproduced by the Selig Company in two reels, on a much more elaborate scale than it's one-reel forerunner, shows the Western cowboy at home amid the true-to-life, atmospheric surroundings of the cattle country. Later we see him transplanted to the hurly-burly din and glare of a big city. This picture which is said to abound in intense situations and amusing

WHITNEY RAYMOND,

With Essanay Eastern Stock Company.

comedy features, depicts the cowboy in his highest estate of manliness, in feats of skill and daring—in his periods of relaxation and amid the so-called sights of a great city. Here is a picture play that should be the legitimate successor to the other triumphs that have emanated from this ambitious maker. It will, no doubt, be warmly welcomed after the mass of so-called Westerns which the "picture fans" have patiently witnessed for years. The Cowboy Millionaire will be released to exhibitors as a special on February 3.

BOSTON OFFICE FOR KINEMACOLOR

Following out its recently announced policy, the Kinemacolor Company of America have opened a Boston office. This is the second of the branch offices of this company to be established, an office in Cincinnati having been opened several weeks ago. Other branch offices will be opened in the near future, the locations being chosen which will permit the Kinemacolor Company to most expeditiously and conveniently serve the rapidly growing number of houses which are contracting for the natural color motion pictures. The Boston office is in charge of W. E. Atkinson and is temporarily located at 162 Tremont Street. This office will carry a duplicate stock of the entire output of the Kinemacolor Company, as well as all the features from the foreign Kinemacolor producing companies. This office will serve all of the New England territory.

RETURN TO LICENSED FILMS

Licensed films are again being shown at Gaine's Manhattan Theater, Thirty-first Street and Broadway. Originally Licensed pictures were offered; then the management switched to the Independent service and on January 20 returned to the Licensed programme. At the present time Licensed films are the attraction at all the larger Broadway theaters devoted to pictures.

ORDINANCE IS KILLED

After protracted arguments the New York Aldermen, last week refused to pass the Folks motion picture ordinance over the veto of Mayor Gaynor. The final vote was thirty-eight in favor of passing the ordinance to thirty-six against, and as a two-thirds vote was necessary it was lost.

NEWS FROM LOS ANGELES

Another Lubin Company Adds to Film Colony in California

LOS ANGELES (*Special*).—Dave Wall, a director of the Universal forces here, carried off all the honors attached to the ownership of the first ticket to the first public affair given by the first picture-players's organization west of the New York Screen Club. It occurred at the last meeting of The Photoplayers, when the ball was fairly launched. The coveted ticket was put up at auction, and Dave landed it merely by writing his check for $75. Non-members present offered to run up the price to several times that amount, but rules forbade.

The Photoplayers have issued application blanks, and the waiting list, a lengthy one, now will be accommodated. The membership is 182, with as many ready to come in. Before the close of 1913 the organization will have a membership of more than 1,000, according to all indications.

The film colony continues to expand. A second Lubin Company, from Philadelphia, with eighteen people, under management of F. J. Grandon, will secure a location and get busy. Edgar Jones and Clara Williams are the leads. Lubin Company No. 1 has been busy in Garvanza for several weeks.

The first Monopol picture is completed at the recently established studio at Hollywood. It represents five weeks of work for Manager E. V. Taylor and his big company, and is in five reels. Although the subject cannot be made public, it may be said that the story is a domestic drama of strong theme. Marion Leonard's work in the lead, as observed from beyond the side lines, was supreme in the climaxes and faithful to the character throughout every foot of the great film.

P. C. Hartigan and his Kalem Company have gone to magic Catalina Island to put over more original comedies among the scenic rocks and peculiarly beautiful locations of that Pacific Ocean haunt. He took six comedies in his pocket and one in his head, the latter being secured from a scenario writer, verbally, while waiting for the boat. This is the first photoplay sold which never was written, according to local records.

Eagle Eye, the aborigine of the Western Vitagraph forces, again is adrift. Dispensing with Western pictures, Manager Rollin S. Sturgeon had no further use for the character man.

Fred J. Balshofer, now vice-president of the New York Motion Picture Company, who could not stay away from the sunshine, has made up a team with Charles Kessel here, and the two are about the busiest duo on the Coast. Both will remain permanently, it is reported. They announce the organization of a third Keystone Company, which will put on melodrama. A third producing company has been put to work at Santa Monica cañon, where Thomas Ince and his Kay Bee and Broncho forces are busy with the big pictures.

J. Searle Dawley, manager of the Edison forces now busy at Long Beach, wants scenarios from successful writers. His address is Hotel Virginia. As a gentle hint, the writer will state that untried talent and inexperienced but eager writers should save their stamps in this case. The Edison Company is willing to pay for strong stories with good, strong themes behind them, but does not want immature work.

The Kinemacolor studio is turning out a remarkable series of high-class stories, in which Manager David Miles is meeting with the greatest success in this character of difficult photography. In addition to Lillian Russell's films, which are attracting such attention, these strong productions have been made recently: Feathertop, adapted from Nathaniel Hawthorne's famous old legend of Salem town; Sardou's Scrap of Paper and Ironmaster. As the Candle Burned, one of the most impressive pictures ever seen here, and Steam, a unique drama, which involves the first and latest steam engines.

KING FERDINAND OF BULGARIA AND FREDERICK VILLIERS.

Noted War Correspondent is Explaining Kinemacolor Process of Photography.

The publicity man of the Biograph reports the force all well.

W. E. WING.

"MOVING PICTURE DAY"

New York Theater Club is Addressed by Distinguished Guests Who Discuss Pictures

Tuesday afternoon, Jan. 21, was moving-picture day with the New York Theater Club, and the affair was held in the north ballroom of the Hotel Astor. About 1,500 were present. Mrs. Belle de Rivera, the president, presided. The guests of honor were: Daniel Frohman, Laurette Taylor, Winnifred Harper Corley, Adolph Zukor, Charles M. Seay, Lillian Russell Moore, Hartley Manners, John Cort, Henry Moskowitz, Mrs. John Cort and Mrs. William Todd Helmuth.

Among those who entertained the Club and its guests were: Mrs. Frank Lawrence Stratton, who explained the good done by the censorship bureau. Gladys Rice gave some well-rendered songs. Hal Reid spoke on "A Dramatist's View of Moving Pictures." As the author of some 40 dramatic productions and a scenario writer of unusual ability, he was well able to handle his subject. Charles M. Seay discussed the educational film. As a producer of some of the most popular of the Edison educational subjects, such as A Noble Profession, The Care of Babies, Rescue, Care, and Education of Blind Babies, and First Aid to the Injured, his talk proved interesting, as well as instructive, for those that knew nothing of the advances that the film for educational purposes is making.

He said in part: "There is no better way to reach people than in a motion-picture theater, with a film illustrating the laws of hygiene, or any educational subject." Mr. Moskowitz discussed motion pictures from an ethical point of view, and Mildred Holland "from an actress's point of view."

As a rule, the Club only discusses subjects of the theater, and the "moving-picture day" was an innovation that proved so popular that it will hereafter remain a fixture.

ATTEMPT TO STEAL POEM

H. A. D'Arcy, publicity man of the Lubin Company, has just landed a daring piece of plagiarism. It is a very bad copy of "The Face Upon the Floor." It is printed, and the writer of the screed calls himself James W. Whires; his picture is on the flyleaf, and he calls the poem "The Picture On the Barroom Floor." It is copyrighted, 1912, by the Ohio Oral-Cinematograph Company, of 671 West Street, Lima, Ohio. The copy is badly mussed, eighteen words are changed and four lines interpolated, of which the true author would be ashamed. It is also noted that a copy will be forwarded by mail upon receipt of ten cents.

Mr. D'Arcy has duly copyrighted all of his works, which are as well known in England and Australia as in this country. "The Face Upon the Floor" has, by permission of the author, been printed in many newspapers and magazines, and is among popular recitations of our time. Mr. D'Arcy states that if any one has been imposed upon by giving up ten cents for this screed, he will send free a correct copy on application to the Lubin Manufacturing Company, Philadelphia.

GETS KINEMACOLOR SERVICE

William Morris opened the New York Theater, last Saturday, with a vaudeville entertainment and kinemacolor pictures as a special feature of the programme. The newest productions from the five kinemacolor companies now producing films in California are on exhibition, and in connection with these dramas and comedies the programme includes topical, scenic and educational subjects, prominent among which are the Kinemacolor Weekly Fashions.

HEARINGS ARE POSTPONED

No More Testimony in Government Suit Will Be Taken Until Feb 5

Because Edwin P. Grosvenor, who has been conducting the hearings at the Hotel McAlpin, in the suit of the government against the Motion Picture Patents Company, is obliged to go to Detroit for another case, the sessions were adjourned last Friday until the morning of Feb. 5. William H. Swanson, secretary of the Universal Film Company, and William Peiser, secretary of the Patents Company, were on the stand during the greater part of last week, the second during which testimony has been heard in New Yoak.

Allowing for the unexpected delay, it probably will be several months before the hearings in New York and other cities have been concluded. The list of those likely to be called to the stand includes about 70 exchange men, prominent manufacturers and a number of exhibitors.

CONVENTION IS BIG AFFAIR

Paid Censorship Board is Favored by Exhibitors at Columbus Sessions

Among the more important matters considered at the eighth State Convention of the Moving Picture Exhibitors' League, held in the Southern Hotel, Columbus, O., Jan. 21 and 22, was the bill on State censorship which had been drawn up by the State League's attorney, aided by President M. A. Neff. It was read to the members present at the meeting and accepted as read, before being submitted to the Legislature.

This censorship bill provides for a board of three and a secretary, the chairman's salary being fixed at $2,000 yearly and that of the other two members at $1,500 each, the secretary to receive $1,200. Salaries are to be paid out of the revenue accruing from a charge of $1 a reel for censorship, to be paid by manufacturers. Each film going into the State will be numbered serially and taxed at the rate of $1 a reel.

In private session another bill, regarding examinations for operators, was discussed before being carried to the Legislature. According to this bill the minimum age of an operator shall be placed at eighteen years, and before receiving a license an applicant must secure 75 per cent. of marks in an examination. A bill aiming to secure a State law for the opening of picture theaters on Sunday was read and discussed. A motion that a State convention can be called only by a State president was carried.

The attendance at the sessions exceeded expectations, among those present being eleven national vice-presidents. In all respects the convention was a success.

CARNEGIE LYCEUM PROGRAMMES

Of interest to all theatrical men, but especially to exhibitors of educational feature films, are some figures prepared by the Kinemacolor Company on the percentage of programmes carried home by visitors to the natural color motion pictures of The Making of the Panama Canal and Actual Scenes of the Balkan War, which are being shown at the Carnegie Lyceum, New York.

The programme consists of a four-page insert in a heavy board cover, measuring folded, 9⅛ inches by 4¼ inches. The size was determined by the wish to get up a programme that could be slipped in the inside pocket of a man's coat without folding, or in a woman's handbag with one folding.

Counting the number of programmes picked up in the theater after each performance, and checking this against the programmes issued for the performance, it has been determined that seventy-one per cent. of the audience take the programmes home. These figures are averages gathered from five performances and every precaution has been taken to make them accurate.

SCENES FROM MELIES PICTURE, "A TALE OF OLD TAHITI."

One of the Films That Has Been Made by Company Now in the South Seas.

SPECIAL FEATURES

February 7 1913

THE LAST BLOCKHOUSE

KALEM 2 Reels

A Vivid Portrayal of Western Frontier Days. Based Upon Historical Incidents

A party of Western Pioneers while constructing a block house are guarded by a troop under Capt. Steele. Crow, a renegade half-breed, tries to become friendly. He annoys Dot the wife of Jim a young settler and is quickly repulsed. Crow infuriated at her scorn incites the Indians to attack the settlers. The blockhouse is destroyed. Crow captures Dot before the attack and rides off toward the camp. Jack the sole survivor manages to reach the young husband who is away in the woods, and Jim and Capt. Steele recapture Dot from the Indians and in a hand-to-hand struggle with Crow, Jim avenges the fate of the pioneers.

February 3 1913

THE MILLIONAIRE COWBOY

SELIG 2 Reels

A Brilliant Comedy Which Smacks of the Clean Humor of the Western Plains

During a wonderful exhibition of horsemanship and cowboy skill "Bud" the foreman of the Diamond S Ranch is handed a telegram summoning him to Chicago to claim a fortune left him by an uncle. There he falls in love and marries the stenographer in the office of his attorneys. After a year he tires of the monotony of the life he leads and wires for the entire outfit to come on to Chicago and paint the town up. They carry out instructions elaborately, much to the embarrassment of Mrs. "Bud." After they leave "Bud" embraces his wife and to her great relief whispers "Never again."

January 31 1913

A TALE OF OLD TAHITI

MELIES 2 Reels

Teria, the daughter of one of the most influential chiefs of Tahiti, falls desperately in love with a young French Midshipman. She pleads with her father to secure him for a husband. The French officers laugh at the idea. The chief orders him taken prisoner. He loves Teria, but loyalty to his country demands his return. He is held captive despite his efforts until an expedition from his vessel comes ashore and tears him away in the very height of his love, with only her last gift—a flower by which to remember the sweetest experience of his existence.

January 27 1913

THE GUIDING LIGHT

LUBIN 2 Reels

Peter Fife, keeper of the light at Cazeo Bay, lives alone with his 17-year-old daughter, born blind. Harry, the girl's lover, saves all of his scant salary and gives it to Fife for an operation to restore Marie's sight. Dick Drayton is caught in the act of stealing the money and soundly thrashed. Bent on revenge, he extinguishes the light. Marie, through her quick wit and fortitude, restores the light thereby saving Harry and his companions who are in danger of being dashed on the rocks in the darkness. The brave girl's reward comes in the form of a successful operation and her engagement to Harry

January 24 1913

THE VENGEANCE OF DURAND

VITAGRAPH 2 Reels

or The Two Portraits

pecially written for The Vitagraph Company by Rex Beach

The Vengeance which he nurtured for another enters his own soul. The weapon which he sharpened with jealousy and hatred and placed in the hand of his daughter, is turned against himself, s cu down in the fury of his wrath.

January 20 1913

THE WAYS OF DESTINY

PATHE 2 Reels

[COLORED PHOTOGRAPHY

Horace Blackwell, mortally injured by lightning, tells Dorothy, his adopted daughter, how she was found on his doorstep as an infant, giving her the locket which was found on her neck. With his death she is dispossessed of her home and faces great hardships. Finally, she is employed in a Department Store, and later, being brought before the proprietor on a charge of theft, she tells him her story. The picture in locket solves mystery of her birth and she finds a home with her father.

GENERAL FILM CO.

REVIEWS OF LICENSED FILMS

Quarantined (Lubin, Jan. 16).—Why does the father object to his son marrying the girl, the daughter of the colonel? It is a time-worn question, or should be. True, there is little room for elaborate explanations or stating of premises, but it should not be difficult to see that with the knowledge of why the father objects in such a case, our interest is increased in his efforts to prevent the marriage. The farce, however, possesses many amusing features. John Smiley as the objecting father deserves most of the commendation for his splendid work. Kempton Green plays the son. Lieutenant Watson, acceptably, though his opportunity is limited. Isabelle Lamon essays the role of the girl. Ruth Wilson, in a charming manner. The negro's name does not appear on the list of characters, but whoever he is, there is no doubt respecting his share in furnishing the fun. His make-up could have been toned down, however. William Oriamond enacts the role of Colonel Wilson, Madge Oriamond his wife, and William Pinkham the lieutenant's friend. The boy is about to marry the girl, so he announces in a note to his father, and depart to the Philippines. The father sets out to prevent the wedding. The doctor of the regiment, to assist the boy, detains the father as a small-pox suspect. Father escapes at the eleventh hour through the hospital window in his pajamas, there is a chase, and he arrives—too late to interfere, so he offers his congratulations. The spirit is farce, but the players have acted with praiseworthy restraint. G.

Our Enemy, the Wasp (C. G. P. C., Jan. 17).—The film is instructive and indeed interesting to one who is attracted by the study of insects, but there is a question as to why the C. G. P. C. Company release the same film twice. It was released some time ago. Many of the habits and the nature of the wasp are shown us in the picture, which has been clearly photographed. G.

Fooling Their Wives (Lubin, Jan. 17).—While Brown, Jones, Smith, and Black are camping their wives find things extremely dull, but comfort themselves with the assurance that they will take their turn at the woods when the men return. They do. The men, believing that they are in for a royal good time are happy when they leave, but their return brings an unpleasant surprise. With the idea of scaring their wives back to their nests, they disguise themselves with false beards and swoop down upon the camp of an evening. The wives do not scare. There is a scramble, a cracked head, and a chase. The men end up in the swamps, where they are forced to disclose their identity. There is nothing exceptionally clever in the picture, though it has humorous moments. G.

The Mountaineers (Edison, Jan. 18).—Every producer and director has his own ideas respecting subtitles and often it makes little difference whether they (the titles) are in the abstract or quotations from the dialogue. But often it does make a material difference, and in this case we suggest that better results would have been obtained if the subtitles had been left in the abstract, as, for instance, "She urges her father to close the still," instead of "Father, will you promise me to close the still." Where the dialogue is brought into the picture story, often the effect is weakened. It too suddenly brings our minds from the abstract consideration of the picture to the concrete. We are forced to rearrange our minds and adjust our interpretation of the picture differently. As for a criticism of the photodrama itself, there is little to offer. The theme is trite and old. The United States officer fails to perform his duty, not alone out of a sense of justice, but also through regard for the girl—or so we are led to believe. Whatever his duties were we cannot feel very kindly toward him, from the method adopted in securing his information against the old man. The old man is hard, and has, perhaps, been a moonshiner all his life. His affection for his daughter (a fact that could have been displayed more strongly) is responsible for his reformation. The old father's make-up is poor. His face appears white as a sheet, while his neck and ears are of the natural hue. The acting, as a whole, is good. Charles J. Brabin directed the picture. G.

A Desperate Chance (Kalem, Jan. 18).—Alice Hollister plays the leading role in this railroad drama produced by the Kalem Company in one reel. A wreck averted and lives saved by the quick action of one girl is the big scene of the picture, a trifle conventional perhaps, but always thrilling if properly staged and acted as it is in this case. Jealousy is the moving cause of the trouble. Both friends love the girl operator. The rivalry to gain her favor, friendly at first, soon causes the old companionship to give way to enmity and hatred. The rejected suitor in an angry moment concludes to delay the train of which he is brakeman and his friend conductor. The attempt results in the train running away on a down grade. The girl on duty overhears the messages of the frantic operator passing over her wires. She rushes to the switch, breaks the lock with a stone, and sidetracks the runaway cars only a second before a passenger train flashes by. As a drama it does not compare favorably with the past releases of the same company along the same lines. G.

The Thirteenth Man (Essanay, Jan. 21).—The one piece of business on which this drama depends for its motive is unconvincing. The young man holding the gem in his fingers is knocked on the arm and compelled, inadvertently, to drop the stone on the table. He appears to have forgotten that he held the stone, until the owner inquires as to its whereabouts. A casual search would have disclosed it, for the waiter picks it up in front of his plate among some ferns, a few moments later. It seems that this business could have been worked out in a more probable manner, giving the other men more justification for their suspicion. Otherwise, the story has been well knit together and acted. In the father returning home with the cake, bread, and sandwiches for his wife and little ones, which he has taken from the table of his friends, we have the note of pathos capably displayed. Hanney organizes among his class members at graduation a club, entitled the Thirteen Club. They are to meet every year and renew their friendship. Four years later we see the young men assembled around the table with the thirteenth chair vacant. Hanney has never attended for the reason that success has not been sufficient to properly support his struggling family. Hanney reads of the gathering in the papers, and following the suggestion of his wife determines to go. With an old dress suit he presents himself, and is made heartily welcome, until the unfortunate circumstances with the stone. When it is suggested that Hanney be searched, he refuses and leaves hurriedly. Wondering at his refusal, one of the men follows him and makes the discovery that Hanney had concealed about him food for his family at home. Hanney is afterward given employment by one of his old-time friends. G.

Literature and Love (Lubin, Jan. 20).—Acting on a natural impulse common to those having a kind, sympathetic nature, Betty takes the blind man—or, rather, one whom she supposes is blind—by the arm to lead him across the crowded street. Horace Limpton, played by Guy D'Emery, is the man in question. Following the physician's advice, he has adopted dark glasses, left the grind of an editor's desk for a time, and on this occasion is standing at the crossing that is congested, nervously tapping the pavement with his cane, waiting for a chance to cross. Betty, a short-story writer, also standing at the crossing, makes the mistake that leads to the romance of her young life. Without cognizing her of her mistake, the young magazine editor allows himself to be led to a park bench, where, in a friendly chat, the girl tells him of her misfortune in disposing of her stories. In the situation there is something amusingly unconventional. The action is perfectly logical. At the request of Limpton the girl reads one of her stories to him the next day, and he seeing its value, offers to assist her in selling it. Still ignorant of who he is, she accepts the proffered help and allows him to take it. The day following he hands her a check for $60, having turned the story into his own publication. There is another walk in the park, and the girl learns the truth—that the man is not blind, but only taking a rest cure for his eyes. Ormi Hawley essays the role of Betty with charming results. Mr. D'Emery is exceptionally entertaining, amusing with the droll manner that belongs to him. Mary Smith plays the landlady, and Irving White, James Howard, the physician. As a comedy-drama, its merit cannot be questioned. G.

The Ways of Destiny (Pathe, Jan. 20).—In the moral tone of this drama we catch the reflection of the conventional French tale—illegitimate love, a nameless child and the carnal intrigues of a villain. The settings, the photography, and the film coloring are far less doleful and depressing than the theme of the play. Still we must have, or rather, will set such plays occasionally, and it is the purpose of the reviewer to review them purely on the basis of a photoplay, irrespective of their moral aspect. In the present case, two reels have been utilized in telling the story. Perhaps the producer might have condensed his film some, but that would have necessitated the elimination of a number of incidental scenes and business that do not materially harm the action and add considerably to the pleasing effect. In parts, the picture has dramatic strength quite out of proportion to the view of the piece as a whole. The meeting of the father and his long lost child—the child of the girl whom we supposed he had wronged—is impressive. At the time, the girl—an employe in the father's store—faces the accusation of stealing. It is while quizzing her on this point that the man learns the truth. The anti-climax following is feeble, and while there is obviously no way of giving place to it sooner, the screen does not darken at an advantageous point. We first become acquainted with this girl as the adopted daughter of a shepherd. In a scene that is remarkably realistic, the shepherd is killed by lightning and a falling tree. In his dying moments he informs the girl of her true identity—of the fact that she is a waif abandoned by her mother. The girl is turned out to make her own way in the world, and circumstances finally take her to the city and the department store of her father. Her beauty brings her under the patronage of the superintendent, who in the end brings about his own undoing by forcing himself upon the girl. G.

The Birth of a Dragon Fly (C. G. P. C., Jan. 21).—To most children and to many "grown-ups" there is a certain mystery surrounding a dragon fly, more commonly known as a darning-needle. Few there be who will not dodge and draw back when one of the buzzing creatures appears, yet it is quite inoffensive. Here we have a splendid chance to study the dragon fly from its inception to maturity. It is explained by excellent photography, microscopic, and otherwise. G.

The Making of a Book (C. G. P. C., Jan. 21).—Little thought is given to the work that is actually represented in a book of ordinary size when the reader sits down to peruse its contents. The detail of such an undertaking, as the making of a book is interestingly told by the C. G. P. C. in this educational film of half-reel length. The photography is as clear as could be expected under difficult conditions. G.

The Ambassador's Daughter (Edison, Jan. 21).—The ambassador's daughter is a young woman, amusing at times, but not particularly fascinating. She has refused the young man who seeks to marry her on the grounds that she has no desire to marry at the time. Farnsworth, an attache at the United States Embassy in London is the man in love with her. To analyze the process of her reasoning—to give a logical answer as to why she accepted him after the adventure with the traitor, would be impossible. Perhaps we can excuse this on the grounds that she is a woman and no one is supposed to follow the reasonings of a woman. Or, perhaps, it was Farnsworth's display of bravery in saving her from the grasp of the spy at the last moment that changed her mind. More likely it was the episode, as a whole, that awakened her from irresponsibility of a pleasure loving girl to the full responsibilities of womanhood. The play is somewhat melodramatic, and at times unconvincing on account of the visibly forced or overdrawn situations. But to a large portion of the motion-picture public, the film will make a strong appeal, for it has been well directed, staged, and photographed, and the plot is w'l put together. Shortly following the young attache's refusal, an important document is received at the office. The ambassador, in a hurry to leave with his daughter, slips it inside of a blotter. Dumont, a spy in the ambassador's employ, learns of the papers and steals them. The blame is put upon the should-

ers of the young attache, until the girl, through her own efforts, runs the spy to earth, secures the document, and is saved by the boy. Charles J. Brabin directed the picture. G.

Who Is the Savage? (Lubin, Jan. 21).—If the author and director of this picture expected the spectator to take it seriously, he has made a woeful mistake. The spectator, right up to the close, does not know just how to take it, and that is one factor against the fullest realization of its success—and certainly we cannot take it seriously. It is more on the order of a travesty or farce, serious farce, for not a smile cracks the lips of the players from the first to the last. And much happens between the first scene and the last, much of an unusual nature. The picture will rise to popularity undoubtedly, on account of its very unlikeness, even though it is more like a nightmare than a photoplay. There is not a man in the picture, not a reference to one, except in the first scene, where the society leader receives a note from her husband, telling her that he and the "boys" will not be home for some time. In their independence, the women go on a hunting trip themselves. While hunting—in a limousine?—the young woman and her friend espy an Indian baby lying alone, the mother having gone back to camp for a moment. All the furious trouble arises over the infant, and the way this baby (a real Indian one) is handled, thrown and slammed around, is marvelous—marvelous from the fact that it ever comes out alive. The young society leader insists on taking the baby back to camp to show the girl. Her friend demurs and prefers to walk to camp when the other woman, Mrs. Van Vechten, puts her plan into operation. Up to this point, the story is all very reasonable and clear, but that which follows is richly absurd—and richly humorous. First, the woman loses control of her machine, and runs it over an embankment, completely wrecking it. The Indian mother, who has followed, snatches her baby up, and is retreating when Mrs. Van Vechten recovers and gives chase. These two women engage in a fistic encounter that is unparalleled. Why on earth the society leader wanted this dirty little Indian baby we cannot imagine. If we judged by the piece, undoubtedly the verdict would be in the white woman's favor. Mary Ryan plays the society woman, and Belle Bennett the Indian. G.

The Unfilled Oath (Pathe, Jan. 22).—Gratitude and duty are the two emotions struggling in the breast of the girl to give the conflict which supplies the motive for the drama. We, of course, feel that the girl acts in perfect accordance with what is right, but somehow, in the working out of this, the author has failed to interest us. In the first place, the plot, as it stands, is unreasonable. This girl is allowed to join the revolutionary army, though a mere child, and is shown in apparent intimate association with the soldiers, a thing utterly at variance with all military precedents. And why should she be entrusted with the mission of killing Captain Maderas—a mission of the utmost importance we are told—when there is no indication that the commanding officers place undue confidence in her? The extracting of bullets from the guns of executioners has been done many times before in stories and dramas. We are compelled to question the competency of a soldier who would fail to examine his gun before performing such a task. The continuity of action is extremely bad. G.

Just Missed Him (Eclipse, Jan. 22).—It might not be out of place to venture the impression that this film has been released before. It is a freak film comedy of half-reel length, ordinary and pointless. The policemen, in their efforts to be funny, are ridiculous. The effects are gained simply by stopping the camera during the taking of the picture. The man is arrested for speeding his auto. First his auto disappears and then he himself, only to reappear again just outside the reach of the pursuing officers. G.

The Power of Sleep (Edison, Jan. 22).—The Power of Sleep is a farce-comedy depending for its humor principally upon the characterization of the sleepy old man. The theme itself is old and it cannot be said that the author has treated it from any different angle. The incidental business that has been supplied by the director, C. Jay Williams is good, much of it excellent. The plot is frothy; almost too much so to be in harmony with the past grade of comedies turned out by the Edison company. But it is the work of Frank A. Lyon that is mostly responsible for the picture's feebleness. Mr. Lyon is cast as Lazy Bill and the picture is essentially a Lazy Bill picture. Lazy Bill is the "whole show," but Mr. Lyon seems incapable of assuming the responsibilities of the entire entertainment judging from the amount of humor he displays. A dream—an awful dream is supposed to cure this "Son of Rest" of his sinful habits. He sees himself, in a dream, misjudged, taken into court, sentenced by the judge and hired out as convict labor to his wife. Under her severe jurisdiction he labors for a time, until he discovers his great strength. From a mere man, he strides forth from the kitchen a Samson, a hero. He strides through everything, even iron bars. Death meets him unexpectedly, however, and he awakens suddenly. Alice Washburn takes the part of the wife, Robert Milash, the Bully and Arthur Housman, the constable. G.

Ma's Apron Strings (Vitagraph, Jan. 21).—That such a "boob," such an overgrown "calf" as we find presented could possibly exist seems preposterous, yet the picture is not preposterous nor impossible as a farce-comedy. For Harry T. Morey, we venture to say, that such a role as this is quite an innovation, yet his efforts at light burlesque will, in all probability, meet with the popularity that has been his in serious parts. John Bunny is cast in one of the minor roles and it is pleasing to note that Mr. Bunny, in an unassuming manner, carries off his share of the entertainment without any attempt to court the center of the screen—something out of the ordinary for many of our leading players. Probably the Vitagraph players gleaned considerable amusement in producing this picture—perhaps as much as the spectator does in witnessing it. On numerous occasions we can easily detect the players (and Mr. Morey in particular) nearly giving way to laughter. And it is this visible effort at seriousness that, in a way, contributes to the spectator's enjoyment of the picture. This big, hulky boy stays tied to his mother's apron strings until the girl appears on his horizon. Then it is that Willy, or James or whatever his name is, gives his first tug. When he feels the fresh young lips of the girl pressed against his the strings snap and the "boob" is no more. Mrs. Kate Price enacts the role of Ma Smith with all the vigor necessary. William Shea plays Mr. Bush, Mrs. Mary Maurice, Mrs. Bush and Dorothy Kelly, Molly Bush. G.

A Matrimonial Deluge (Selig, Jan. 21).—Dan Clark, a ranchman of some little means, is addicted to drink and on occasions he imbibes more than is good for him. During one of these festive periods he presents himself at the house of his sweetheart and is justly and righteously rebuked for so doing, with a bucket of water planted squarely in his face. Dan feels that his punishment is worse than his crime and resents it. He advertises in the Bingville Bugle or some such a paper, for another fair damsel to comfort his lonely hours. Answers come in abundance. Dan replies to one, asking her to visit him. His friends reply to all of them, signing Dan's name. And then to add to the general mix-up his sweetheart disguises and responds herself as one of the applicants. There are several fun provoking scenes, and some that are a trifle ordinary. G.

The Tender-Hearted Boy (Biograph, Jan. 23).—In this film we find a climax, at once pleasantly surprising and reasonable in the light of what has gone before. The development of a simple, though rather original plot is excellent and the Biograph company has been peculiarly fortunate in its choice of players for the important roles. Sympathy is awakened for the tender-hearted boy, whose troubles arise from a too ready response to generous impulses. The only false note in the acting is supplied by the player cast as the butcher. His bombastic method is in unpleasant contrast to the sincere and moderate acting of his fellow players. The story has to do with a young boy who willingly devotes his energy to the support of his aged mother and a little crippled girl who has been left an orphan. The boy is employed in a butcher shop and when making his deliveries is importuned for provisions by a woman who says she has no money and is starving. Intending to pay the cost out of his own pocket the boy gives her meat; the theft is discovered and the butcher, accompanied by a policeman, goes to the youth's home to have him arrested. Soon after this the woman he befriended is found dead, and beside her is a note leaving a fortune to the mother of the boy who had a really kind heart—the first one she had ever encountered. D.

The Laird of McGillicuddy (Essanay, Jan. 22).—Augustus Carney supplies most of the humor in this farce-comedy, playing the part of a milkman, who obliges a number of college students by impersonating a distinguished Scotchman. Mr. Carney succeeds in getting a number of laughs out of a story of doubtful merit. Because a changeable young woman decides to break her engagement to a college student, the sympathetic friends of the student decide to "get even" by fooling the girl into believing that a milkman is a Scotch lord. The appropriateness of the revenge is not easily seen, but at least it gives basis for some amusing incidents. Dressed in a Highland costume, the milkman attends a college dance, where he treads on everybody's toes and is generally a nuisance. After the deception is discovered the girl, for some unknown reason, decides to take her lover back again. D.

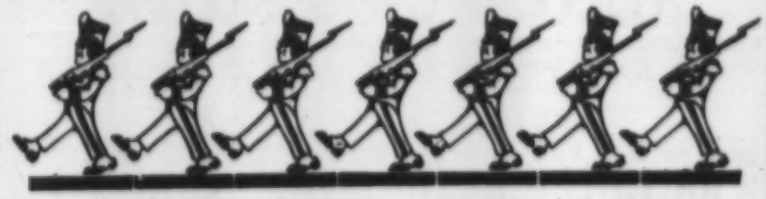
The Boomerang (Kalem, Jan. 22).—This is a fairly interesting picture which teaches a wholesome warning—beware of patent medicines. Simon Watson has become rich through the manufacture of a cheap proprietary medicine, harmless for adults, but often fatal for young children. His young daughter swallows nearly a bottleful through childish love of experiment, a serious illness ensuing. Meanwhile the daughter of a young workingman is taken ill and the fond and foolish mother administers Watson's "harmless" drug, with consequences that are nearly fatal for the child. The enraged father goes out to shoot Watson, but confronting the manufacturer in a situation as pathetic as his own, relents. Both children recover and Watson reforms. There are one or two pretty scenes with children. William West acts the part of the manufacturer with bluff dignity. Carlyle Blackwell is less effective.

The Joke on Howling Wolf (Vitagraph, Jan. 22).—One very clever melodramatic situation makes this picture an exciting entertainment. Howling Wolf is a good-for-nothing Indian who is thrown out of all saloons. He seeks the protection of the cowboy sheriff and coaxes him into writing a letter of recommendation. The sheriff writes a note, which, when Howling Wolf presents it to anyone, gets him into trouble. Vowing revenge, the Indian "lays for" the sheriff and disables him by a shot from the bushes. Dragging the body to the edge of a high precipice he ties one end of a rope around its middle and the other to a stump, slowly lowering the sheriff half-way down the cliff. Then he taunts him from the top of the cliff and with a sharp knife slowly cuts the strand of rope holding the sheriff from eternity. At this crucial moment appears the sheriff's sweetheart who with a well-aimed shot disables the Indian's arm. The sheriff is rescued and Howling Wolf put safely behind the bars. It makes twice as exciting a situation as the saw-mill scene in the old melodrama. This well arranged film is very competently acted by Eagle Eye, George Stanley and Anne Shaeffer.

A Little Child Shall Lead Them (Selig, Jan. 23).—The kind of luxury-loving and extravagant wife depicted in this film admirably supports the contention of our friends, the suffragists, that what woman needs is complete economic independence. This particular wife buys more expensive millinery and clothes than her husband can afford. She also goes to balls and gay supper parties, leaving her hard-working husband behind to comfort himself as best he can with their little child. Husband finally rebels and the inevitable quarrel takes place. A reconciliation is in the end effected, the little child, of course, taking a leading part in it. Although the idea is not novel, it is worked out with some ingenuity. And with Kathlyn Williams taking the part of the wife and Harold Lockwood that of the husband, the film is entertaining. "Baby" Lillian Wade is seen as the child.

What a Change of Clothes Did (Vitagraph, Jan. 20).—Clara Kimball Young, as the girl, is charming, and Maurice Costello as John Mason, the wealthy young bachelor, plays in his characteristic manner that usually engages our interest. The picture is a comedy-drama, pleasing, and at times laughable. Mr. Costello directed the piece himself. To escape the annoyance of invitations and flattery of people who are aware of his wealth, Mason goes on a fishing trip. Seated on the bank of the river indulging in his favorite sport, he falls asleep. An escaped convict sneaks up behind, knocks him senseless, strips him of his clothes, and leaves his stolen garments adorning the fisherman. Mason recovers consciousness, and makes his way, through coincidence, to the house of the convict's sister. This meeting is the beginning of a strong attachment which springs up between the pair. She marries him, ignorant of his true identity. Mason later tells her that he wished to marry some one who loved him for himself and not his money. One can readily see some inconsistencies in the picture, some that would be fatal to most photoplays, but under the careful direction of Mr. Costello the tale sails along and we really enjoy it. G.

The High Cost of Reduction (Biograph Jan. 20).—The extreme levity of this photofarce hardly seems in accord with the usual grade of the Biograph comedy releases. Depending for its humor principally upon the antics and vivacity of the players, it hinges around the hard luck of a stranded pair of actresses in a small town. The girls are at a loss to know how they are going to get back to



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BERNHARDT AT HER BEST

"An Actress's Romance" Proves to Be a Finely Acted Photoplay

The play, Adrienne Lecouvrer, in which Sarah Bernhardt appeared some years ago, has furnished the material for a brilliant costume photo drama in which Madame Bernhardt plays the principal part, supported by Lou Tellegen, Mlle. Romani and other members of the company that presented the stage production. For pictorial purposes, the title, Adrienne Lecouvrer, has been replaced by An Actress's Romance. The picture is offered in three parts, all excellent examples of expert photography, painstaking direction, interesting acting and elaborate settings and costumes, in keeping with the spirit of the story that transpires during the reign of Louis XV of France.

But it is to Madame Bernhardt that first credit belongs. Evidently she has profited by past experiences with the camera, and, by observing laws requisite to effective acting in pictures, she gives a performance more vital, more unfailingly impressive and of a consistently higher order than any revealed in her previous productions. The tendency to turn her back to the camera, noticeable in past releases, has been overcome, and the play of her wonderfully expressive features is allowed full scope. It is an emotional role calling for a display of physical charm, passionate feeling and an unfaltering loyalty that remains impregnable, even to the point of death. Madame Bernhardt interprets each phase of an essentially young and virile character with a power that gives no hint of advancing years. Even the slightest movement of hands, with which she has learned to express so much, contributes to the dramatic intention of the moment.

M. Tellegen, as the lover, presents a fine figure of a man and acts with persuasive dignity, made more attractive by reason of a certain charm of manner. Of scarcely less prominence is the admirable playing of Mlle. Romani in the difficult role of the scheming Duchesse de Bouillon. Characters of minor importance are acceptably portrayed, and the stage groupings show the results of painstaking direction. Mention should be made of the effective use of two well-trained dogs.

In its entirety, the picture, due to the qualities mentioned, is calculated to please, but much of the romantic story is likely to miss fire with an audience because of numerous plot complications that are not always made clear by overlong sub-titles. Enough information is imparted by the subtitles, but the spectator providing he has an opportunity to read them from start to finish, is not apt to remember their meaning long enough to apply it to the numerous, rapidly shifting scenes that follow. Much of the strength of a story such as this must depend upon a certain identification of the characters and a knowledge of what they are about. In a photoplay, where many characters, all dressed in court costume, are introduced into the action, the chances for mistaken identity are great, and infrequent, wordy sub-titles are not the best safeguards. If these captions were cut in half and doubled in number it is probable that the story would gain materially in clearness.

All of the elements of early French romance are found in this tale of an actress's love and tragic death. Adrienne Lecouvrer, a famous actress, has a lover, Maurice de Saxe, whom the court favorite, the Duchesse de Bouillon, wants for herself. As a means to this end she determines to crush Adrienne. Being a person of many resources and indomitable determination, each unsuccessful attempt to carry out her purpose is followed by another effort. She tries to influence the manager of the theater to withdraw Adrienne from leading roles, but fails. To ingratiate herself with Maurice de Saxe, the designing duchess obtains for him the command of the armies from the Regent. But his love is not to be bought in such a manner. She wins Adrienne's sister, Marguerite, to her side in the intrigue, and after repeated failures succeeds in poisoning her rival. The death scene is finely acted by Madame Bernhardt. D.

BASEBALL FILM LITIGATION

John J. McGraw Takes Stand in Suit Over World's Series Pictures

The case of the National Baseball Commission and the New York Baseball Club against the National Film Company and the Commercial Film Company came up again in the New York Court last Wednesday and Thursday and will be continued Jan. 30. Both sides in the litigation will submit briefs at that time.

The defendant companies are charged with infringing on the rights of the Pathe Brothers, to whom the National Baseball Commission sold all the motion picture privileges of the world's series games between Boston and New York. It is claimed that the defendant companies took pictures of the games and exhibited them in violation of Section 49 of the Civil Rights Act.

John J. McGraw, manager of the Giants, was the chief witness, and his testimony indicated a belief that the pictures were not of the last world's series as represented. The counsel for the defendants said: "We do not admit the pictures are of the world's series."

Magistrate Butts declared that if they were not it was "a piece of gross injustice and fooling the public."

CLOSE CALL FOR ACTOR

Elephant on Selig Farm in Los Angeles Throws Man Twenty Feet

Any one who thinks that the beasts held in captivity at the Selig wild-animal farm in Los Angeles are of the domesticated barnyard variety, and therefore easy for the actors to work with, would have been disillusionized by watching a company engaged in staging a scene from a wild-animal play at the farm one day last week.

Toddles, one of the Selig elephants, who had been working beautifully in an East Indian picture, in which he plays the principal part, suddenly seized Al Filson, one of the players, around the neck with his sinuous trunk and hurled him twenty feet through the air and into the farm lake. Filson is rather a heavy man and well past middle age, so that the experience of being suddenly lifted from the ground by the head and "chucked" 20 feet through the air didn't appeal to him overmuch, although he insisted upon doing the scene over again the next day in order to secure a good negative in place of the one destroyed by the accident. That he managed to escape without serious injury was due to his falling in the water.

Toddles was severely punished for his "break," and, although sullen, proceeded with his part.

GARDNER PICTURE PLAYERS

Under a picture of Helen Gardner that appeared in THE MIRROR, of January 15, the caption read, "Helen Gardner, U. S. Film Company." This is not strictly correct. Miss Gardner heads the Helen Gardner Picture Players and the United States Film Company is the sole distributing agent.

LETTERS and QUESTIONS

Answered by "The Film Man."

Here is a letter from a well-known writer living in Brooklyn, N. Y. He prefers to hide his identity under the name of Triplet, but that does not lessen the interest of what he has to say:

I read with great interest every week your illuminating and instructive articles on the moving-picture field, and especially what is written about picture playwrights. Some of the latter seem to think that their work does not receive proper consideration at the hands of the scenario editors, and my own experience as a "would-be" playwriter may not be without interest. It does seem that with all the literary treasures of the ages to draw on, that the average photoplay should be of a higher quality than it is, if the scenario editor had any taste and discrimination. Many of these seem to think that they have to cater to audiences made up of readers of nickel libraries or *The Family Story Paper*.

As to my own qualifications for criticising and writing photoplays, I believe very few could match my experience. For thirty years, off and on, I have been writing stories—short, long, serials and some novels. This fiction was generally of a dramatic character and considerably sought after by American dramatists. I have been at various times, and for long periods, fiction and literary editor on half a dozen New York daily and weekly publications; written over 5,000 reviews and literary articles. All this you might say should equip a man to write a picture play.

Behold my brief and inglorious experience as a "movey" dramatist! My first play was based on one of my unfinished yarns. I sent it to a prominent firm. The scenario editor returned it, saying that, while it was evident I could deliver the goods, he was afraid the subject might offend some people, but suggested I try again. Did so, with a curious, humorous piece; also based on one of my old yarns. This came back without a word: but three months later this same concern brought out a garbled version of my curious plot. Unconscious cerebration? *Perhaps.* After this I took a long rest: but, after being exasperated at seeing a succession of peculiarly inane, if not insane, pictures produced, I went at the job again. This time I was very careful and cautious to get good plots, and wrote them out as carefully as if they were $100 stories. But never again did a scenario editor ever give me a word of encouragement. That ended forever my experience trying to write picture plays; and I suppose many trained writers have had similiar fortune.

I believe THE MIRROR is doing yeoman's service in its efforts to persuade the film companies to improve the character of their plays, but the burden of responsibility, to my mind, rests on the scenario editors. There seems to be no reason why a picture plot should not be as good as that of the average magazine story, but generally they are not. No magazine editor of any taste would accept stories based on such threadbare situations as are found in the majority of picture plays. And I may be biased, but I am loath to believe that when so many writers are drawn to this new field for literary work that no better material is sent in. I never expect to write another photoplay, as I am able to blacken paper with better chances of profit; but I hope you will keep up the fight for better-constructed plays, and try and persuade the scenario people that the audience they must appeal to is not recruited from kindergartens and readers of dime novels. It would be highly interesting, I am sure, if you were to publish a series of short biographies of scenario editors of the principal film companies. Excuse this long epistle, but I dare say many of your readers who have tackled the picture-play proposition have had something like my own experience.

I am, and always expect to be, an ardent "movey" fan: but, oh! what anguish fills my breast when the sheet bears the name of —— or —— and I know I am in for some extracts from Ned Buntline's classic works, or sentimental mush cribbed from Miss Jibbey's masterpieces.

R. L. F., Oakland, Cal.—Jane Wolfe generally plays opposite Carlyle Blackwell in Kalem pictures.

A. T., Binghamton, N. Y.—Marshall Neilan played the young prospector in The Mountain Tragedy. Edwin August and Ormi Hawley played the leads in A Mother's Strategy.

H. P. K., Pittsburgh, Pa.—Our records do not give the information you want concerning Whitney Raymond. You might write direct to the Essanay Company.

MRS. TOOMEY IS DEAD

Gertrude Sansouci Toomey, wife of W. C. Toomey, general manager of the Mutual Film Corporation, died of ptomaine poisoning Sunday, Jan. 18, aged 39 years.

Mrs. Toomey, better known as Gertrude Sansouci in the music world, was a pupil of Moskowits, and an organist and composer of note. Besides her husband, she is survived by a daughter.

STUDIO GOSSIP

THE versatility and daring of Bessie Eyton, one of the leading women of the Pacific Coast branch of the Selig Company, was strikingly demonstrated, last week, during a fire scene being put on by Director Colin Campbell. A set representing the exterior of a girls' boarding school, two stories in height, was built on the studio grounds of the Selig Company in Edendale, Los Angeles, and then set on fire. Miss Eyton climbed the water spout on the side of the building, entered the second-story window in the face of the raging flames, rescued a girl who had presumably fainted in the bedroom, and then, after lowering this girl's body to the ground, Miss Eyton allowed herself to fall backward from the second-story window. The realism of this scene was striking. How Miss Eyton was caught, unhurt (though, in the story, she is apparently injured badly) is a secret which will arouse audiences to excited speculation. Lilly Clark, the girl rescued from the bedroom, had her hand badly burned during the enactment of the scene.

MAZIE HARTFORD, who had been living in retirement for the past two seasons, formerly being a musical-comedy singer, as well as a photoplayer, has returned to the picture field, and will soon be seen in certain feature productions. She is now working with the Imp Company under Herbert Brenon's direction.

THE SELIG STOCK COMPANY has a desirable addition to its list of "leads" in the vivacious person of Lillian Logan, who comes for the work well equipped with artistic experience. She acted the leads three years ago at the Oliver Stock company in South Bend, Ind., assuming the parts in a continually varying repertoire. She took the role made vacant by the death of Lottie Faust, in Lew Fields's The Girl Behind the Counter, and had the singing leads in The Girl Question, Time, Place and the Girl, and Madame Sherry. For two years past she has studied for grand opera, in Berlin, under the direction of Jules Lieban. Since her return to this country she has played leading parts with the American Film Company.

CHARLES H. FRANCE is about to produce, under the Selig auspices, the famous Hoyt comedy, A Midnight Bell. It will be a three-reel production carefully picturised by Kenneth D. Langley. It will be presented with studied regard for every detail of the strikingly original situations and quaint characters.

WILLIAM H. BARWALD, Leopold Lane, Robert Kelley and Leona Soule left last week to join the new Satex Company at Austin, Texas. Mr. Kelley will play leads opposite Martha Russell. The players were engaged through the Paul Scott agency.

ARTHUR A. LOTTO, secretary of the Canadian Kinemacolor, Ltd., recently was operated on for appendicitis at the Wellesley Hospital, Toronto. The operation was successful, and Mr. Lotto expects to be at his desk again in a few weeks.

UNDER date of Dec. 30, W. V. Ranous, of the Vitagraph "globe trotters," writes to THE MIRROR from Yokohama, Japan: "Hello, MIRROR," he says. "Landed this morning in the home of cherry blossoms. Snow—cold—cold—cold!"

ASHLEY MILLER is enjoying a leave of absence from the Edison Studios to attend rehearsals of The Seventh Chord, the new four-act music play which he has written and for which J. C. Briel has composed the musical numbers.

ROBERT LEONARD, whose picture appears in this issue, is playing in "101" Bison films, under the direction of Otis Turner. Mr. Leonard had considerable theatrical experience before he became an actor for the screen. For two years and a half he was a member of the Ferris-Hartman Opera company; later he played with Trixie Friganza in The Sweetest Girl in Paris, and for one year was with the Dramatic Stock company at the Burbank Theater, Los Angeles, Cal.

RICHARD NEILL, the popular young Edison "dare-devil," who was one of the members of the Edison Western Company in Southern California, has returned to the studio at New York. He will be remembered as the cavalry officer who "broke his arm while being killed" in The Charge of the Light Brigade.

J. S. DAWLEY, in charge of the Edison Western players, writes that he has settled for the Winter, with a finely equipped studio, at Long Beach, Cal.

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PIERRE OF THE NORTH
A strong, stirring story of life in the primitive, telling of the rivalry of two French Canadian trappers on the biased trail of Le Bon Dieu. About 1000 ft.

Feb. 11th
DON'T LET MOTHER KNOW
A gripping drama that points out the bliss of ignorance. A warrant and a staunch friend makes a noble sacrifice in order to bless the declining years of an aged mother. About 1000 ft.

Feb. 13th
HER ONLY SON
An old story told in a new way. A country boy in a great city falls into evil habits. He performs a heroic deed and in this is restored to the confidence of the community and the arms of his mother. Excellent drama. About 1000 ft

Feb. 13th
BILL'S BIRTHDAY PRESENT
A laughable, true-to-life Western comedy in which a pair of cowboy's boots are exchanged for a pair of dainty Eastern slippers with complicating results. William Duncan, Myrtle Stedman, and Lester Cuneo furnish the fun. About 1000 ft.

Feb. 14th
A LITTLE HERO
The thrilling tale of two tiny Western children and a daring rescue. Baby Lillian Wade in one of her best roles. On the same reel with
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CHEYENNE FEATURE FILM

"The Curse of the Great Southwest" is Ready for the Public

The first of the Cheyenne Feature Film Company's films, called The Curse of the Great Southwest is ready for release. It is said to be a remarkably vivid production dealing with cattle rustling as it was conducted in the early days in Wyoming. Among the sensational features of the picture is a fight on a large scale between cattle rustlers and a sheriff and posse.

This film is the forerunner of a number of big Western feature pictures being made on the company's ranch at Cheyenne.

NEW RUSSELL ENTERPRISE

Biblical Stories in Motion Pictures to Be Accompanied by Appropriate Readings

With a new field to work, another picture company has come into existence, the J. Townsend Russell Picture Readings, with offices at 27 William Street, New York. It is headed by the Rev. J. Townsend Russell, and its aim is to accurately and reverently interpret the Bible for educational purposes in motion pictures. Edwin Bower Hesser is general manager of the enterprise.

The Russell Picture Readings have been successfully presented in many cities of the country. Until now the plan has been to take a literary masterpiece, such as Longfellow's "Tales of a Wayside Inn," and visualize the story to the audience by means of slides, in exact harmony with the reading of the poem by Mr. Russell.

The keynote of the undertaking in the future, as it has been in the past, will be the harmonising of the spoken word and the pictures on the screen. By the Russell plan the various films will be accompanied by a reader personally instructed by him. The pictures will be handled entirely on the "rights" basis, in order to properly control their presentation.

Uptown offices will probably be leased in the near future, and the work of organization completed. Resident and traveling stock companies will be made up during the Summer, and in addition to the enacted Bible stories films will be made of all current and interesting events from the standpoint of religion and moral uplift. Various specialized lines of work, mainly for use in schools and colleges, will also be pursued.

Mr. Hesser will present Mr. Russell in a tour of several large cities, to commence on Feb. 3, at Tremont Temple, Boston. The New York engagement is set for March.

WITH THE FILM MEN

Joe Brandt, of Universal, made a hit at Columbus with his daily paper. As to his speech deponent sayeth not.

J. L. Kemper, who has been in charge of the Kinemacolor office in Cincinnati goes to Boston in charge of the new office there.

Richard Edmonson, of American Film Releases, London, did great work in cementing the cordial relations with our British brethren during his brief stay in New York. Some of our Screen Club members were under the impression that they were the last word in entertainment, but Edmonson showed them a few new thrills. He leaves a very able lieutenant in Albert Blinkhorn who will look after both the business and social end of the firm.

At last accounts Isidore Bernstein was on his way to California to look after the first Marion Leonard release. As in a Looking Glass, which has been delayed somewhat.

Wonder who wrote the sketch John Bunny used at Hammerstein's.

Frederick Beck, of the Special Event Film Company, is on the road once more. This time he goes to take pictures in several of the New York State institutions.

George Magie, of Pilot Films, has gone on a business trip to Chicago. F. J. B.

CURRENT PRODUCTIONS BY EDISON DIRECTORS

J. SEARLE DAWLEY
The Red Man's Burden
Eldorado Lode
A Day That Is Dead
NEXT—The City of San Francisco—Feb. 11

ASHLEY MILLER
How They Got the Vote
False to their Trust
The Dancer
NEXT—Sally's Romance—Feb. 7

C. JAY WILLIAMS
How a Horseshoe Upset a Happy Family
Interrupted Wedding Bells
A Serenade by Proxy
NEXT—Over the Back Fence—Feb. 3

HAROLD M. SHAW
The Crime of Carelessness
For Her
The New Day's Dawn
NEXT—The Phantom Ship—Feb. 4

CHARLES J. BRABIN
An Unsullied Shield
The Maid of Honor
The Ambassador's Daughter
NEXT—The Princess and the Man—Feb. 1

WALTER EDWIN
The Governess—Feb. 8

CHARLES M. SEAY
Edison Director. Current Releases.
A Heroic (?) Rescue—Feb. 12.

L. B. CARLETON
DIRECTOR LUBIN STOCK CO.
Coming Releases—The House in the Woods—Jan. 31; The Lost Note—Feb. 3.
DELBERT L. DAVIS, Photographer.

REVIEWS OF UNIVERSAL FILMS

The Spectre Bridegroom (Eclair, Jan. 28).—Around the tale of Washington Irving's well-known, "The Spectre Bridegroom" the Eclair company has built a two-reel photocomedy, at once artistic and humorous. As we know the tale from the pen of Irving, it is set in the early times around the superstitions of the German peasantry. Perhaps to facilitate the production, the producers have changed the time and locale of the story to the Revolutionary period in America. The photography is exceptionally fine; the various tints and especially the brown, add materially to the pleasing effect of the film. The one criticism that might be offered against the players is in their conception of the spirit of the piece; too often they have drifted in their acting, to the farcical burlesque. In the original tale, the good people seriously believed in the spectre. That is where the humor lies. When Alec B. Francis in the role of the baron falls over backwards in his chair and the girls form in line when they carry the note to the bride, we feel that they themselves take the whole thing as a joke. The slang in the subtitles could be omitted with advantage, also. However, these are but minor points that detract only slightly from the pleasing effect of the whole. The settings are picturesque and the costuming is above reproach. Through an odd twist of circumstances the girl and family imagine that she is betrothed to a spectre. The girl discovers the truth, that the man is flesh and blood and she elopes with him. The father is appalled by the thought that he is to be the grandfather of little spectres. Ha, too is undeceived in the end and all is as it ought to be. G.

His Brother's Keeper (Nestor, Jan. 24).—Our prodigal son here is impossible. His exclamations of "Mother" follow too suddenly upon his impassioned words of love to the adventuress for us to take much stock in their sincerity. In fact there is a note of insincerity in the work of the actor playing this role throughout. The story is a trifle shop-worn, as it stands. Treated differently it might have impressed more substantially and even as the picture is, we enjoy watching the work of the actor in the role of His Brother's Keeper. Judging from the ease with which this boy (the prodigal) succumbed to the wiles of the adventuress, we can only say that he should have been taken home and put to bed. The author has failed to consistently develop his theme, or plot. The situations are feeble. G.

Rags and Riches (Imp., Jan. 23).—There is one serious inconsistency in this photodrama that discounts the interest that has been occasioned in the spectator. The father's mind has been unbalanced by the wound he received on the head with a hammer, and he lives for years, alone, in rags and filth and as a miser. His grandchild comes to him in the cellar and his heart softens to her, though unconscious of who she is. The author has made the influence of this child responsible for restoring his mental equilibrium. If the father's condition had been superinduced purely by external conditions, such a healing might have proven reasonable, but after his own daughter, earlier in the play, had failed to work the cure (and he apparently loved the girl) it is peculiar that the second child should. The problem is one of psychology, yet the author has "bagged" this phase in the effort to give us a sweet scene, full of pathos with the sick child and the hungry-hearted grandfather and father, who suddenly discovers himself in the midst of his family and so suddenly regains full control of his mentality. The role of the child is exceptionally well played, as also is that of the old father. There is little fault to find with the acting as a whole, the photography or settings. Right in the play lies the weakness. We are not impressed. G.

Eva (Mecca, Feb. 1).—One of the first requisites of a good play is to have it reasonable—to have a clean, compelling motive for every action. What should be the big scene in this photodrama is only a painful, needless incident in the plot. Is it reasonable to suppose that the deserted mistress would go to the man's home on his wedding night and present herself before the assembled guests. Perhaps. But there should be some strong compelling motive to take her there—and that motive is not made sufficiently clear. In fact, we are hardly aware that she is going there until we see her at the house, and when she arrives we are kept in the dark respecting her purpose. She does a dance, dying afterward; but what is the significance of it? If this girl whom he is to marry knows of his dastardly conduct, why doesn't she denounce him? The man's behavior at the time stamps him guilty. Why does the father remain silent? and the guests? And what is the man's final decision as he sits by the fire with his child between him and the girl he kissed? The picture is mixed and illogical throughout. G.

The Highgraders (Nestor, Jan. 21).—Tom Savage gains notoriety as the owner of a mysterious mine when, in reality, he gets his money by buying gold from thieving miners, "highgraders." Unscrupulous promoters use Tom's name to sell mining shares and Beth loses her money. Later the girl goes west to investigate, discovers the schemers and, aided by a blind violinist, brings the get-rich-quick men to justice. The whole thing is very stagy, theatrical and unconvincing. At one time the heroine opens a cabin door, there is apparently no "backing" to the scene, the interior being a forest drop. S.

The Wild Flower of Pine Mountain (Frontier, Jan. 29).—A broker loses his fortune in stocks and takes his daughter to a solitary mountain home. Fifteen years later the father grows ill and the girl goes to two young woodchoppers for aid. For some reason or other, the two go to the girl's cave with drawn revolvers to help the father. The old man dies after securing a promise from the strangers to care for the daughter. She goes with them to their camp and next we see the woodchoppers introducing the girl to her first civilization. Why the father never taught the girl to bathe her face or comb her hair, which they explain to her, is not revealed. The two guardians become madly jealous over their ward and fight a dagger duel on the horizon—the upper point of a hill. With set jaw, glare intense and frowning brow they face each other but the girl interferes in time to prevent bloodshed. In the final scene the girl enters a convent. The melodrama is over acted. There is entirely too much posing. The picture has two many absurd moments, besides, to get over successfully. A.

The Little Mother of Black Pine Trail (Eclair, Jan. 30).—To the writer this photoplay appeared so incoherent in its development that the story was hard to clearly understand. Two brothers are in love with the same girl, "the little mother," but one of them, Tom, is loved by another, Julia. Tom spurns Julia's affection. The little mother loves the other, Jim, and tells him she will marry him "when the black pine falls." In a bewildering scene between Tom, the little mother and Julia, the girl shoots Tom while Julia blindfolds her eyes. The little mother is taken away by the authorities and Julia's conscience is awakened. She aids the girl's escape and brings her back to Jim while the studio is snowing its very hardest. But the pine has already fallen. In the last scene we see a Northwestern police officer creeping up upon Julia, who is looking into a pool of water. The sub-caption reads "Justice pursued her course." The whole picture is vague and confusing. The black pine is plainly a property tree and it falls with a bit of difficulty. Dorothy Tennant is the heroine. S.

How He Won Her (Powers, Jan. 29).—The limit of absurdity, even for a farce, is reached in How He Won Her. A farmer orders away Jake Wells, his daughter's suitor and takes a boarder, One Round Casey, a prize fighter. The farmer tells Jake he will give him one night with daughter, Sue, for every foot he gains if he meets the fighter. Casey takes Sue to a dance and, on the way back, they encounter Jake, in negligee, sleep walking on the road. Casey, apparently thinking Jake is a ghost, runs away, so Jake and Sue drive to the parsonage. The young man borrows a ring and a suit of clothes from the parson and the two are married. Father relents when his promise is recalled and he learns that Casey has covered many feet of ground. The appearance of Jake in negligee is too poorly done to have any ghost-like effect. S.

Romance of North Woods (Gem, Jan. 28).—Here we have the oft used idea of the hero's lynching stopped in the nick of time by the heroine after a long ride. There are two lovers and the girl. The heroine's mother is taken suddenly ill and the hero starts for the nearest doctor, 20 miles away. He meets the rival, who is on horseback. The rival refuses the use of his horse so the hero holds him up and takes the animal. He gets the doctor but the men of the neighborhood are about to lynch him for horse theft. They adjust the rope when—here we breathe a sigh of anxious relief—the girl appears and saves him. The snow covered roads followed by the girl on her ride are too well worn to be in a lonely region. Sadie Weston is the heroine and Glen White the nearly hanged hero. S.

The One Who had to Pay (Eclair, Jan. 28).—The gambling son of an old farmer becomes an officer of a fake mining company, his name being of value because his father is of recognized honesty. The police go to the office finally but the son and the other officers escape to Europe. The father, however, is the one who pays and, alone and penniless, he starts to end his life. An old couple who had lost their money in the fake company look in the window quite providentially and prevent the deed. There are a number of mistakes in the sub-titles. The picture does not get above the line of mediocrity at any time. S.

With Her Rival's Help (Crystal, Feb. 2).—Outside of its glimpses of the charming and pretty Pearl White on horseback, this comedy amounts to little. Two girls are in love with Ches., played by Chester Barnett. Ches. sends a note to Nellie, otherwise Miss White, for her to meet him and be married. The note is delivered to the wrong girl but Nellie later finds it and there is a race to get to Ches. The other girl does not know about her rival and when Nellie's horse goes lame, takes her the remainder of the way in her carriage. Explanations, surprise and marriage. S.

The American Niece (Eclair, Feb. 2).—Betty, the American niece, is hardly a typical American beyden, as the story intends her to be. Yet she is charming in the role, in spite of her mannerisms that are a bit strange to us. The picture was made in France, and as a comedy, it compares favorably with anything they have released from the other side. Betty comes to visit her uncle in Paris. Her various pranks worry and sometimes horrify the quiet French family and her extravagances are a continual annoyance to them. But Betty has the heart of a true woman and when the uncle loses his money she takes advantage of the opportunity of showing it. Summoning aid from her father, she dons an apron and helps in the house as a daughter or maid would do. G.

Cowboy Sports (Bison, Feb. 1).—The Bison producers have devoted 1,000 feet of film to the sports and pastimes of the Western cowpunchers and range riders. Many of the scenes are well photographed and somewhat exciting, but there are as many more which are clouded and uneven. The most interesting feature of the film is the riding of wild horses, mules, bulls and donkeys. G.

A Man's Woman (Mecca, Feb. 1).—As a photoplay, this picture possesses power; the story has a main idea developed in a manner that brings to the surface a full measure of excitement and suspense. Steele's partner, a trapper named Mason, is in love with his wife. Of an evening the two men return from a gambling house, Steele somewhat intoxicated. Taking advantage of his condition Mason attempts to make love to the wife, but being repulsed takes Steele back to the saloon in revenge. Afterwards the two accompany "The Swede" to his home, Steele being stupified the while. Mason robs the Swede and places the blame on Steele. Steele is about to be condemned by the vigilantes when the wife, through feigning love for Mason, secures the desired evidence against him. The story crystallizes the saying that "a wife is the best friend a man has." G.

The Winning Ruse (Imp., Feb. 1).—If one cares for a comedy deriving its humor principally from broad horseplay and the antics of the players, he will receive this picture favorably for much of the acting is funny in spite of its roughness. The actor in the role of the old father might, we imagine, have been a comic opera comedian. However, he carries off the principal part of the entertainment capably. His objects to the young man marrying his daughter, but the young man, with the assistance of his friend works a ruse on him and carries out his avowed intention. G.

A White Man's Firewater (Nestor, Jan. 29).—If photography can determine the success of a picture the producers can rest assured of the success of this one. Seldom do we have a film where the photography is so uniformally good and it seems that the producers have made a mistake in tinting it. As a photoplay, the picture is oddly humorous and tragic. The purpose of the story is to show the disastrous results that may follow in the wake of a foolish prank superinduced by the imbibing of too much firewater. The various incidents and situations have been dexterously knit together in a plot that gives full strength to the problem at hand.

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Only in the ending do we find room for criticism, for the author has failed in making the culmination of events clear—failed in bringing together the threads of his story. Our conclusions are clouded on account of this. G.

Gold Is Not All (Imp., Jan. 30).—Contrary to the doctor's advice, the opera singer sings at one more performance to secure enough to complete the trust fund she is desirous of setting aside for her child. The effort proves too much. She collapses and dies on the stage, leaving her little girl to the care of a brother. With so much money suddenly thrust into his hands, the brother becomes insane, carries the child home and thereafter keeps her a virtual prisoner. This is the prologue of our play, told rather concisely. The story proper has to do with the life of this girl and a young musician's, Karl. King Baggot enacts this role of Karl with undisputed success. The impersonation is an artistic triumph that could be achieved by few screen actors, and it is only with regret that we record the fact that the piece, both in production and conception of the story, is pitifully unworthy of the effort made by Mr. Baggot. Those actors cast as the two friends impress their personalities upon the spectator. Their work is far above the average. The girl playing opposite Mr. Baggot is quite acceptable, though we can detect little depth of feeling in her emotional moments. Referring again to the work of Mr. Baggot, it is more than obvious that the character he assumes has been comprehensively studied and thought out. Even in the matter of minor details, small mannerisms and the like that distinguish the Bohemian musician—a class that the reviewer happens to be particularly familiar with. The story, or several phases of it, is so extremely conventional and commonplace that our appetite is marred for the enjoyment of the virtues contained in the rest. A miser, greedily hording his money, as we have him here, has little place in the modern photoplay. We have outgrown him, except when treated from a new angle. His motive for keeping the girl prisoner during her young life is never quite clear and furthermore we doubt the possibility of his accomplishing such a thing, judging from the ease with which she finally gains her freedom. And too often the characters roam in and out of the scenes without cause or reason being assigned. As a case in instance, we have only to take that scene where the girl, now a singer, is told that Karl, the man whom we suppose she loves, will never be able to play the piano again. On her face is displayed the first shock of such news, but instead of rushing to him with an air of solicitude and sorrow, an impulse natural under such conditions, she arises from her chair and calmly leaves the room. The author evidently wished to give the villain and the girl a scene alone where the villain attempts to press his attentions that Karl might rush in and save her. He has shown small knowledge of technique in accomplishing his purpose. In introducing the character of Mr. Rich, the author has also shown a want of skill. He enters suddenly as Mr. Rich, long after the action has been under way. He continually forces his attentions upon the girl, but further than that we know nothing of him or his relationship to the other characters. G.

Sunny Smith (Victor, Jan. 24).—A young man at a boarding house plans to win revenge upon the star boarder, who gets all the attentions of the owner's daughter, as well as all the best food. The schemer hires a young hobo to impersonate a rich importer from Paris. The plan works so well that the ex-tramp, gaily attired, quickly wins all favors away from the star boarder while the schemer goes broke, paying the bills for the masquerader's gay life. Finally the star boarder and the unlucky schemer are united in sorrow when they discover that the dashing ex-gentleman of the road has won the daughter's heart. The photography is poor, but Owen Moore as the hobo and the player who portrayed the schemer give an amusing quality to their work. The blue coloring of the night scenes does not appear to be evenly done. S.

The Angelus (Rex, Jan. 30).—In the main, the camera work and direction of The Angelus is very artistic. Notably good are the effects of light and shadow. But the melodramatic story is far from convincing at times. Some of the scenes were inspired by Millet's "The Angelus." Anita meets and falls in love with a young American bachelor, Richard Bartell. Anita's married sister objects to Bartell's attentions, doubting his sincerity and also because the girl has already been promised to another in marriage. Bartell plans to secretly marry the girl and sends a note. Anita starts to meet him and her sister, finding the letter, follows. The girl falls down a bank and injures her ankle. Meanwhile the sister reaches Bartell's home. Anita's former lover sees her enter and hastens to tell the woman's husband. Then the picture drops to melodrama. The husband clenches his hands and hurries to face Bartell. Finding his wife and the American together, he grows furious. Like all melodramatic husbands, he "spoins" his wife, who hastens to the river in tears. Just as she is about to Annette Kellerman into the rapids, the angelus sounds on the convent bell. She pauses —the husband arrives in the nick of time. Anita having been found and having told all. Then there is a happy ending, with the wife and husband as well as Anita and the American, united. The camera work, with the many fine effects of light and shade, lifts the picture a bit above the average. S.

The Labyrinth (Rex, Feb. 2).—Starting with a fresh and vigorous idea, the Rex company appeared to be about to "put over" a really good photoplay. But the picture missed fire through the many crudities which creep into the structure of the story. Just arrived in America with his family, Polowsky finds work on a railroad. He leaves his wife and child behind until he gets his first pay. Then he catches a freight homeward, but on reaching his tenement rooms finds them empty. Meanwhile his wife has been dispossessed and has died in a hospital, the daughter being adopted by wealthy people. Later the old man, as a peddler, recognizes his daughter at the millionaire's Summer home through a familiar gesture of the hand. When she is shot accidentally on a hunting expedition, he reveals his identity. There are many crudities. Polowsky, although just arrived in America, reads the railroad sign offering work, at a glance. It is hard to believe that the father could have recognized his daughter, whom he had last seen as a baby, by a mere gesture of the hand. The automobile accident is poorly done. Directors should avoid motor accidents which seldom convince. The shooting, too, is not well handled. The father is very well acted. S.

A Double Deception (Imp, Jan. 27).—Brightly entertaining, cleverly played and adroitly told is this little comedy. Father refuses to consider the attentions of a young actor upon his pretty daughter, preferring a Harrigan-like comedy character with an amusing circular way of wiping his mouth. The actor secretly plans to see his sweetheart by making up to look like his rival. Meanwhile the girl has prepared a warm reception for father's choice on his next visit. When the masquerading lover appears he finds his sweetheart apparently having a gay time with cigarettes and wine. Before he gets over his surprise the girl gives him a painful demonstration of how well she can use the boxing gloves. He reveals his identity to the girl finally and gets, through his disguise, father's consent. Later papa discovers the deception, but he is won over by the lover's cleverness. It is a very satisfying farce with a lot of real laughs. Violet Horner plays the sweetheart delightfully. Recalling her genuine ability with the boxing gloves, we add very delightfully. Bud Ross as the actor, William Sloan as the rival, and Howard Crampton enact the roles in just the proper comedy key. S.

The Rugged Coast (Powers, Jan. 31).—One of the best independent releases of the week. It is not swift of action; in fact there is hardly any story at all. But it is so finely acted, it possesses such a human tone, and such excellent photography, that it becomes a pleasant memory. The Rugged Coast is a slender little tale of the fisher folk. The romance of two sweethearts is shattered when the young fisherman is accused of the theft of a wallet, in reality dropped and found by a weak-minded boy. The fisherman starts away from the settlement, but his boat is swamped and he is swept back upon the rocks. His sweetheart saves him, the wallet is recovered and the lovers are happily united. There is no melodrama, just sincere and homely drama. But The Rugged Coast succeeds most of all because of the acting of Edwin August and Miss MacPherson. Mr. August invariably plays with such virility, such force, and such artistic distinction that one always awaits with delightful anticipation the photoplays in which he appears. He is unquestionably one of the best actors in film drama. Miss MacPherson is so wholesome, so refreshing, and so tenderly human that she is completely captivating. The scene in which she rescues Mr. August, as her lover, from the waves beating upon the seacoast rocks, is very well done. S.

KINEMACOLOR REVIEWS

Romance of Princess Romana (Drama).—A pleasing little story of a marriage of convenience which gives a chance to bring in some dazzling court costumes and uniforms which are particularly striking in color. The story is located in one of the imaginary European kingdoms and concerns a princess who has been ordered to marry a prince whom she has never seen. She escapes from the castle and takes refuge with a gypsy tribe, the prince follows and both adopt the costumes of the tribe and fall in love with one another. The princess is found and taken to the castle and ordered to marry the unknown prince. When she appears dressed for the ceremony she finds her gypsy lover is the unknown prince. At this point the story is not convincing as at first she fails to recognize her lover in the prince and he is compelled to identify himself. The settings are excellent and the acting of all the company is good, particularly the princess and prince.

Man's Best Friend.—An interesting picture which shows several breeds of dog. The breeds shown are Yorkshires, Great Danes, St. Bernards, Collies, Pekinese, Japs, Poms and most interesting of all, the Samoyedes, a breed of sledge dogs from Northern Russia. The different markings as shown in color make the animals seem as if they were in the room.

A Visit to the Jungfrau (Split-Reel).—A beautiful travel picture with an unusually good picture of a captive balloon which is followed by the camera in another balloon, several hundred feet into the air. Very interesting views of Alpine scenery are shown and all told the picture is exceptionally interesting.

Kimonos (Split-Reel).—The ladies will be interested in this picture and by taking their husbands to see it could probably convince them they needed a kimono, so well displayed are they on very pretty models. S.

MUTUAL FILMS

Saved by Air Ship (Reliance, Jan. 29).—The producers of this photoplay very likely depended upon its sensationalism to give it the necessary impetus for success. It is more than probable that their hopes will be realized, for not only is the scene where the hero swoops down in a flying machine to save the heroine from drowning splendidly done, and distinct photographically, but the story itself maintains considerable interest. The girl has shown her displeasure with the young man because of his cowardice in refusing to fly in the machine, by breaking the engagement. Yet love and fear for the girl's life furnishes the incentive and succeed in overcoming his natural cowardice. He scrambles into the machine with the operator, they speed out to sea and he drops into the water. This drop appears to be a perilous feat. G.

The Latent Spark (American, Jan. 27).—Indeed it is difficult to discern anything exceptionally different in this melodrama of the West. It is like the scores of others turned out during the past by the same company. Perhaps in point of production and conception there is a slight improvement and certainly the work of the leading man is above reproach. The photography is clear and the story as it stands is easy to follow. Ed, a farm hand, comes to the assistance of his employer when the mortgage falls due, with his small savings. This causes the rancher's daughter to feel kindly towards him until Ed discloses the fact that he is a coward. Johnston, after stealing the old man's money, has knocked Ed down, observed by the girl, who in furious wrath tells him to avenge himself and regain the money if he expects to hold her respect. This outburst from the girl he loves gives life to the latent spark, there is a wild chase, a furious fight and Ed stands once more in the good graces of the girl, not such a coward after all. G.

The Dove in the Eagle's Nest (Thanhauser, Jan. 28).—In many ways this pictorial photoplay in two reels is exceptionally fine. The costumes are showy, the settings are generally picturesque and the acting is of the heroic type. However, we cannot appreciate, to the fullest extent, the spirit of the piece. This, because the code of ethics, or the customs are not understood. The play is evidently based upon one of the old world tales of robber knights that once held forth in Northern Europe. There are no big dramatic scenes, but the tale is permeated with the air of romance—love and adventure of the elemental kind. Perhaps the scenes in the Eagle's castle would have become more natural if the soldiers had been exhibited in some other occupation than that of drinking. One would imagine the castle needed no care in keeping it up. G.

When the Last Leaf Fell (Majestic, Jan. 28).—When the last leaf falls the heroine is to die. Anxious for the death of the girl, the villain, to assist nature, picks the leaves from the tree and drops them in front of the window. At the last moment, the hero appears, the eyes of the sick girl brighten, there is a noticeable change and before many moons pass she is completely recovered, safely resting in his—the hero's arms. If one can imagine the situation of a man picking leaves from a tree to hurry along the death of a person, then there is a possibility that interest may be found in this picture. G.

The Psychology of Fear (Thanhouser, Jan. 31).—That love can be made the means of conquering the innate weakness of fear is the argument made in this photodrama. The producer and author have sidestepped the possibility of dealing with the idea as an abstract problem. Rather have they acted upon the broad hypothesis, popular in many minds, that love can conquer almost anything from scarlatina to conceit and have built up a play that is not impressive, except occasionally. At certain stages it is almost absurd in the argument it sets forth, a case in point being where the boy enters the dark room of his sweetheart. Here love is supposed to conquer fear and yet we cannot understand at the outset why the boy should be there. The girl has broken with him beforehand. Who is it that calls him at this time? Surely not the girl and yet he acts as if her very life depended upon his entrance. G.

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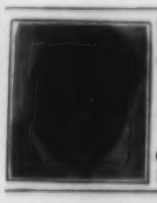

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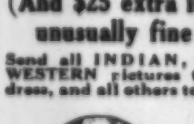

UNIVERSAL FILM MANUFACTURING COMPANY

Mecca Building, B'way and 48th St. New York City

(Western Headquarters), Hollywood, Cal.

SUPPLY CO. FILMS

The Magic Carpet (Lux Jan. 24).—Another one of those old-fashioned chases long outgrown by American producers. A servant is ordered to clean a carpet. He shakes it out the window upon passers-by. An angry mob collects, and the servant is pulled from the window with the carpet. He escapes and the crowd follows. The picture never reached the point of being in the least funny. S.

Detective Knowall on the Trail (Lux Jan. 24).—A young secretary, in love with his employer's daughter, is dismissed by the angry father. The couple elope on bicycles, and the detective is engaged to overtake them. He follows the wrong couple, and a rough-and-tumble chase ensues. The young people finally get the father's forgiveness. The comedy is of the European type, and the photography, due to the lighting, is indistinct at times. S.

Mother and Daughter (Solax, Jan. 15).—This photoplay has the germ of an idea which could be developed into a moving film drama, but it fails to convince because the actresses playing the two titular characters are plainly of almost the same age. Indeed, no attempt is apparently made to make the difference in age clear. The story is not new but it has good possibilities for fresh treatment. A widow meets and falls in love at a reception. The man beloved by the woman, however, falls in love with the widow's daughter, just home from college. The older woman gains strength to give up the longings of her heart and the daughter and her lover are married. Blanche Cornwall is the mother and Vivian Walker the daughter, while Darwin Karr is the lover. The plot development is slow and clumsy. S.

In the Claws of the Leopard (Gaumont, State Rights).—Another animal thriller, with the spectacle of a woman wrestling with a leopard and being mauled about the floor of several rooms by the beast to furnish excitement. Of course, it is not possible to expect a human and natural story in such a picture—it is just a series of villainous machinations leading up to the introduction of an animal. It has the element of excitement in the "big scene," but even that does not dispel the thought that wild animal pictures are being overdone. The owner of some Rhodesian mines, dies of fever while investigating his South African property. Two workers scheme to get possession of the valuable property and, when the owner's widow arrives, they plot to lure her to a lonely mine house to be the prey of hungry wild animals which prowl about the camp. The woman goes alone to the house and a leopard crawls in a window. She rolls about the floor fighting off the beast and is pursued from room to room. Finally a friend arrives on horseback, shoots the leopard and saves the widow. Then he kills the two conspirators after a chase. Mme. Dagmar is the actress who wrestles with the animal. The widow's friend is attracted to the house through finding a note the woman had previously thrown upon the floor. Curiously, the note was found in a different spot of the room than where it was originally thrown. The photography is good. S.

French Alpine Maneuvers (Gaumont, Jan. 23).—The splendid photography is materially aided by the background of white-capped mountain peaks. Interesting glimpses are given on the half-reel of soldiers and a mule battery climbing a snow-clad hillside, crossing the Valley of Lauanier, firing guns at the top of the Parasnoe and crossing dangerous crevasses. Vivid, too, is the view of the chasseurs climbing through the drifts of Meije, 12,000 feet high. S.

A Double Life (Gaumont, Jan. 23).—As an unusual, skillfully made and amusing trick picture, this travesty dual personality picture goes The Case of Becky one better. Pistasche has two selves: when he's good he's very good, but when he's bad he's horrid. With the aid of double photography Pitasche divides up, right before your eyes, and we see the adventures of the holy and sanctimonious Pistasche with the wicked and daring Pistasche at the same places and at the same time. Pistasche "Jekylls" right on the spot. Finally he fights with himself, and dismembers his naughty other personality. The double photography is timed to the second and the substitution of a second player in parts of one or two scenes is adroitly done. It is all funny and novel—a trick half-reel travesty that is laughable. S.

The Coming of Sunbeam (Solax, Jan. 22).—Confusing at times, owing to a too brief glimpse of a too lengthy subtitle at the start and the "jumpy" way the plot develops. The photoplay opens, evidently, with a father sanctioning his daughter away from his home because she is in love. Four years later the old man finds a child, really his grand-daughter, on his doorstep. At first the little girl annoys him, but finally he comes to love the baby. The child is taken ill, the mother comes to nurse her baby, and the three are happily united. What became of the husband is not apparently explained. The picture is too vague in its presentation. The photography is good, and the child is well played. S.

The Roads That Lead Home (Solax, Jan. 24).—This photoplay has an atmosphere of artificiality and staginess in both story and acting. A young man is in love with an actress, but his mother refuses to consent to his marriage. He breaks family ties and weds the girl. Five years later finds the husband grown indifferent to his wife, who, leaving the usual photodrama note, takes her child and decides to go far, far away. She secures a position as housekeeper with her husband's mother, whose fortune is suddenly swept away. The wife pawns her necklace to aid the aged woman and the husband, afterwards seeing the jewels in the pawnshop window, traces her to his mother's home. Explanations and a happy ending. Any story based on the much worn theme of the brokenhearted wife who departs from her indifferent husband's fireside, leaving a note behind, would have to possess a lot of new and human twists in its telling to convince. This photoplay lacks them. The photography is far and away better than the playing. S.

Life or Death (Gaumont, Jan. 28).—At basis the story of Life or Death is just another melodramatic attempt to provide a thrill. Cases of cerebro spinal meningitis break out on an island and the island doctor goes to the mainland in a launch for serum. Returning, the launch breaks down and the doctor tries to get back in a row boat in spite of the high seas. The boat swamps, the doctor is rescued by a passing vessel while the physician's bag, containing the phial of serum is washed ashore on the island beach. Carried to the doctor's home, the phial gets mixed with an identical appearing phial containing yellow fever microbes. There is no way to ascertain which phial to use and the doctor's wife volunteers for the experiment. A portion of the contents of one phial is injected into her arm. Then the husband returns and the happy discovery is made that by lucky chance the harmless serum was used in the injection. Why an animal could not have been used for the experiment is not explained. The photography is very clear. S.

LICENSED FILM RELEASES

Monday, Feb. 3.

(Bio.) Brothers. Dr.
(Edison) Over the Back Fence. Com.
(Kalem) The Prosecuting Attorney. Dr.
(Lubin) The Lost Note. Dr.
(Pathe) Pathe's Weekly, No. 6. Top.
(Selig) The Millionaire Cowboy. Com.
(Selig) The Governor's Daughter. Dr.
(Vita.) Cutey and the Twins. Com.

Tuesday, Feb. 4.

(Cines) A Strenuous Courtship. Com.
(Cines) An Invincible Sleuth. Com.
(C. G. P. C.) The Pitcher Plant. Edu.
(C. G. P. C.) The Swedish Submarine Maneuvers. Edu.
(Edison) The Phantom Ship. Dr.
(Ess.) The Ranchman's Blunder. Dr.
(Lubin) A Motorboat Party. Com.
(Lubin) The Missing Jewels. Com.
(Selig) Sweeney and the Million. Com.
(Vita.) The Classmate's Frolic. Com.
(Vita.) Elephants' Toilet. Com.

Wednesday, Feb. 5.

(Eclipse) Curing a Temper. Com.-Dr.
(Edison) How They Outwitted Father. Com.
(Ess.) Love and La Vallieres. Com.
(Kalem) In the Power of Blackleas. Dr.
(Pathe) A White Rose. Com.
(Selig) The Three Wise Men. Dr.
(Vita.) The Skull. Dr.

Thursday, Feb. 6.

(Bio.) Oil and Water. Dr.
(Ess.) Don't Lie to Your Husband. Com.
(Lubin) Keeping Up Appearances. Com.
(Melies) The Grocer's Warning. Dr.
(Pathe) The Bear Hunter. Dr.
(Selig) How It Happened. Dr.
(Vita.) Stenographer's Troubles. Com.

Friday, Feb. 7.

(C. G. P. C.) The French Army Maneuvers.
(C. G. P. C.) The Opening Bud. Edu.
(Edison) Sally's Romance. Dr.
(Ess.) The Broken Heart. Dr.
(Kalem) Three Suitors and a Dog. Com.
(Kalem) The Matrimonial Venture of the "Bar X" Hands. Com.
(Kalem) The Last Block House. Dr.
(Lubin) The Price of Jealousy. Dr.
(Selig) The Artist and the Brute. Dr.
(Vita.) The Whispered Word. Dr.

Saturday, Feb. 8.

(Cines) A Deal in Stocks. Dr.
(Edison) The Governess. Dr.
(Ess.) Broncho Billy's Last Deed. Dr.
(Kalem) Lady Peggy's Escape. Dr.
(Lubin) The Miser. Dr.
(Pathe) The Peace Council. Dr.
(Vita.) The Joke Wasn't on Ben Bolt. Com.

UNIVERSAL COMPANY RELEASES

Sunday, Feb. 2.

(Rex) The Labyrinth. Dr.
(Crystal) With Her Rival's Help. Com.
(Crystal) Box and Cox. Com.
(Eclair) The American Niece. Com.-Dr.
(Eclair) Bathers in Ceylon. Edu.

Monday, Feb. 3.

(Imp) A Spicy Time. Com.
(Nestor) One on Auntie. Com.
(Nestor) 3rd Holcomb's Prize Box. Com.
(Cham.) The Rich Mr. Rockamorgan. Com.

Tuesday, Feb. 4.

(Gem) Billy's Board Bill. Com.
(Bison) Mona of the Modocs. Dr.
(Eclair) For His Child's Sake. Dr.

Wednesday, Feb. 5.

(Nestor) Fatty and the Bandits. Com.
(Powers) Bunbeam. Dr.
(Frontier) The Branded Six Shooter. Dr.
(Univ.) Animated Weekly, No. 48. Top.

Thursday, Feb. 6.

(Imp) The Man Outside. Dr.
(Rex) At Midnight. Dr.
(Eclair) The Love Chase. Dr.

Friday, Feb. 7.

(Victor) Percy H. Baldwin—Trifler. Dr.
(Powers) Their Mutual Friend. Com.
(Nestor) The Strike Breaker. Dr.

Saturday, Feb. 8.

(Imp) The Marriage Lottery. Com.
(Imp) Cocoa Industry at Panama. Ind.
(Bison) A Frontier Mystery. Dr.
(Mecca) In the Web. Dr.

FILM SUPPLY RELEASES

Tuesday, Feb. 4.

(Gau.) Say, Uncle. Com.
(Gau.) French Fleet Maneuvers.

Wednesday, Feb. 5.

(Gau.) Gaumont's Weekly, No. 48. Top.
(Solax) Overcoats. Com.

Thursday, Feb. 6.

(Ammex) Memories. Dr.
(Gau.) Dogs Will Be Dogs.
(Gau.) Deep Sea Shell Fish. Edu.

Friday, Feb. 7.

(Lux) Tickets, Please. Com.
(Lux) Wonderful Fruit. Edu.
(Solax) The Monkey Accomplice. Dr.

Saturday, Feb. 8.

(Gau.) (An Educational and Topical Subject.)
(Great N.) An Orphan's Conquest. Dr.

MUTUAL FILM CORPORATION

Sunday, Feb. 2.

(Maj.) The Extra Baby. Com.-Dr.
(Than.) His Uncle's Wives. Com.
(Than.) The Seven Ages of an Alligator. Edu.

Monday, Feb. 3.

(Amer.) Andrew Jackson. Historical.
(Keystone) Just Brown's Luck. Com.
(Keystone) The Elite Ball. Com.

Tuesday, Feb. 4.

(Maj.) The Interrupted Elopement. Com.-Dr.
(Than.) When the Studio Burned. Dr.

Wednesday, Feb. 5.

(Reli.) The Strike Leader. Dr.
(Broncho) When Life Fades. Dr.

Thursday, Feb. 6.

(Amer.) His Sacrifice. Dr.
(Keystone) The Battle of Who Run. Com.
(Punch) Tom, Dick and Harry on the Job. Com.
(Punch) Just Kids. Com.

Friday, Feb. 7.

(Kay-Bee) The Favorite Son. Dr.
(Than.) Why Mrs. McFadden Looked Out. Com.
(Than.) Los Angeles, the Beautiful. Sc.

Saturday, Feb. 8.

(Amer.) Calamity Anna's Vanity. Dr.
(Reli.) An American Queen. Dr.

THE THANHOUSER THREE-A-WEEK

(Released Sunday, Jan. 26.)

HER NEPHEWS FROM LABRADOR

This is really the funniest picture ever. Imagine a lady seeing her two nephews arrive from Labrador in midwinter—in shirtsleeves and fanning themselves! Then they go out for a whirl across the ice and a roll in the snow—in bathing suits! And their NEXT stunt just surpasses all the others rolled together!

(Released Tuesday, Jan. 28.)

THE DOVE IN THE EAGLE'S NEST

A two-reeler from the Historical Novel of Mrs. Yonge. Two-column cuts for newspaper or circular use, 40 cents, from STANDARD ENGRAVING CO., 560 7th Ave., New York City. Slides, 40 cents apiece, from NOVELTY SLIDE CO., 20 East 14th Street, New York City. Illustrated heralds, $2.50 per thousand, and from HENNEGAN & CO., Cincinnati, Ohio. Two one-sheets and a three-sheet at YOUR EXCHANGE. Scenes from Thanhouser features: 12 photos, 8 x 10 in., $2.00 the set, from KRAUS MFG. CO., 14 E. 17th Street, New York City. Cuts of Thanhouser Players, 40 cents apiece, from STANDARD ENGRAVING CO., 560 7th Ave., New York City.

(Released Friday, Jan. 31.)

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LICENSED FILMS

Pirate Gold (Biograph, Jan. 13).—Pirate Gold as a drama has the Biograph touch in the production, in the acting, the staging, and the photography, yet we may well pass it by as an ordinary picture, principally because of its conventionality both in plot, material, and conception and treatment. The story is simple and elemental. The girl finds in the sand a box containing a map of a treasure island. A beach loafer attempts to take the box from her, but is prevented by the interference of a man who is passing. Later, the father, as captain of his own vessel, goes in search of the treasure with the beach loafer as first mate. The mate incites the crew to mutiny, overpowers the father and girl and sets them adrift in an open boat. The boat is picked up by the man who first saved the girl from the ruffian. The ship is overtaken and captured when the crew are about to come to blows over the gold they have found. Of course, the fisherman's daughter and the unknown man close the picture with a scene that would lead us to suppose that they will be happily united. Everything turns out just as we expected—there is little to keep us in suspense, no new twists in the action. If the producers had given us the least encouragement, we might have taken the whole affair as travesty (with some slight changes) and enjoyed it hugely. One scene, where the launch is pursued by the ship, has been entirely misplaced. G.

O'Hara Helps Cupid (Vitagraph, Jan. 11).—Van Dyke Brooke again gives us a study of O'Hara, a character study of the old peacemaker and philosopher, and it would seem that no matter how intrinsically poor the play is as a story, or how poor the other acting is, Mr. Brooke is bound to hold our interest and amuse us with his sincere and carefully studied interpretations. Hughie Mack as Larry Callahan, the policeman, is the one who profits in his love affair by O'Hara's advice. While there is a noticeable improvement in the comedy work of Mr. Mack here, he hardly seems to have arrived at that place where he can command a great deal of attention. He is still far more ridiculous than comical. Charles Edwards as Sam, the rival suitor to the widow, is quite acceptable, as also is Mrs. Kate Price as the widow. Mrs. Mary Maurice as Nora O'Hara, though having little to do, does it well. Norma Talmadge is charming as Mary. Sam has flashy manners, being a salesman, and the widow is attracted by him to the annoyance of Larry. He goes to his friend O'Hara for advice in the matter, and is instructed to play the widow's own game. Mary, a girl neighbor, is secured for the purpose, and Larry takes her to lunch at the widow's lunch room. It has the desired effect. When the widow discovers that the salesman is making a bid for her money she repents of her ways, writes a leap-year proposal to Larry, and after being kept in doubt for a time is magnanimously forgiven and accepted by Larry. One can readily discern the staleness of the theme of this comedy, but owing to the skillful production and the clever acting, it manages to amuse us considerably. G.

The Ambassador's Disappearance (Vitagraph, Jan. 10).—Considerable dexterity is display in the development of the plot of this detective drama up to that point where Lambert Chase, the (great?) detective enters into the action. From here on the sole pleasure the spectator experiences is in witnessing our detective, played by Maurice Costello, assume the wise and knowing pose of a Sherlock Holmes. The climax—the way the detective thwarts the purposes of the crooks—is absurd. Chase, after going over the ground—of course, we suppose he goes over the ground, for he casually looks around the room and fingers a few papers—figures out from deduction, that the crime must have been committed by spies in the service for some foreign power. This scene, however, does not impress—we are not able to follow the detective's reasonings and what leads him to the telegraph office we have no way of knowing. But there he goes and secures a copy of the telegram sent to the foreign office by the kidnappers for further instructions. He forges a fake answer to this message, instructing the gang to be on the lookout for a large box, which will contain the answer they desire. This they do, and after receiving it they lock the door of their apartment and proceed to open the box—the box which contains Lambert Chase armed with two big revolvers. Being a better detective than a handler of guns, the gang overpower him only to be cut off from escape by the police. In the perpetration of the crime, and the abduction, we have several strong scenes, the work of Charles Eldridge, as the ambassador, being especially good. Earle Williams plays the minister of foreign affairs, and Robert Gaillord Barney Reed, the crook. G.

San Xavier Mission, Tucson, Ariz. (Lubin, Jan. 11).—A well-photographed scenic and educational picture, showing the typical Mexican mission house and its surrounding atmosphere. We have views of the Indian children and the sisters going to mass, and inside the mission we see the employes—the boys and girls weaving and fashioning Mexican hats, baskets, and other useful articles. G.

The Artist's Romance (Lubin, Jan. 11).—With a touch of romance to lend charm, this comedy amuses out of the ordinary. It has a quite novel story, skillfully given to us by Arthur Johnson as the director, and artist in question and Lottie Briscoe as the girl. The settings are appropriate. Bunnie Rabbit seems to know his business, and the photography is above reproach. It is all quiet and appealing. Johnson, the rising young artist, hies himself to the country for a day's outing and a rabbit hunt, with the assistance of his dog. Rabbit hides in the bush, but Johnson spies him and fires. The rabbit is wounded, but so is a girl sketching on the other side of the bush. As the boy comes out of the bush holding aloft the animal, the girl forgets for the moment her slight wound and pleads for the animal. This is the beginning of a romance, which develops in a peculiar manner. The scene later furnishes inspiration for a painting for both parties, though neither is aware of the other's inspiration at the time. The pictures are alike. One is called the Brute, and the other the Pleader. Yet the same feeling prompted both paintings, and they are means of finally uniting the man and the maid. G.

Pathe's Weekly (Pathe, Jan. 13).—While there is nothing startling in week's Pathe issue of news, we have several scenes that are interesting, even though they do lack in news value. We are treated to another view of the emperor in Buckeburg, Germany, going to a deer hunt. Others are: The latest fashions in woman's outer garments in Paris; the inauguration of Congressman Sulzer as Governor of New York, at Albany, N. Y.; the New Year's parade at Philadelphia, Pa., which proved an interesting and novel affair; the visit of President-elect Wilson on his fifty-sixth birthday to his birthplace, Staunton, Va., where he was warmly welcomed. G.

What George Did (Essanay, Jan. 17).—It is odd sometimes what impossible, nonsense will amuse and create laughter when done by capable, well-trained comedians. We would naturally imagine that "love powders" were fit only for the burlesque picture (and that they were almost out of place there), yet the Essanay Company has taken them as the principal basis for a hilarious farce. The whole thing would prove utter rot in the hands of less competent people. George is the office boy, and in passing we may record our opinion that George as a juvenile comedian has possibilities that might be developed by careful directing. When he learns to laugh spontaneously and conduct himself naturally his mirth-producing powers will increase. In this picture he stores up trouble for his employer with his nonsensical pranks. First, it is a loaded cigar (rather antiquated, but it "gets over") in the drawer, which is given to future father-in-law. Father-in-law goes off in a fury. Then it is sneezing powders in flowers which are sent to the girl's home. Last, but not least, it is love powders, meant for the girl alone, which the boy manages to distribute among the whole family and office force. Complications arise and the piece finishes uproariously. G.

Kissing Kate (Biograph, Jan. 20).—The situation in this farce, the one new idea capable of producing fun has been neglected for other business hardly worthy of attention. The situation referred to is where the boys at the church fair are invited to visit the kissing club to be kissed by a girl when actually it is a boy who does the kissing. Kate refuses to allow her sweetheart to kiss her until he has donated all his ready cash toward the church funds—it is her idea of raising the fair funds, and as each of the girls is expected to do her share, she is insistent. The kissing bee is brought in at the last. The sweetheart is "roped in," discovers the fact, and, to appease his wrath, the girl is compelled to submit to the kiss. G.

Along the Riviera (G. G. P. C., Jan. 17).—In this picture we have a series of views of some of what are rated to be the most beautiful resorts in the world, including views of the famous Monte Carlo—at least, this is the information we get when looking up the history of the picture. The film is meager with its information. The title of the film gives us no indication of what we are going to be shown and even the subtitles are scant. The pictures are well tinted and pretty, but we can see well tinted and pretty pictures any day. The interest would be doubled if the spectator had more particulars respecting what he is witnessing.

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His mind perverted by the many lies forced upon him, Lang becomes an outcast from the Labor Union. In order to reinstate himself he conceives of a plot to do away with the owner of the iron works—an infernal machine stuffed in a turkey's breast. The story tells how the turkey found its way to a table where there was more love than plenty.

Approximate length, 999 feet.

Released January 30, 1913

THE MASHER COP

(Farce Comedy.)

Things down at the court house are pretty dull. There hadn't been an arrest made nor a case tried for so long that they were all getting rusty. Constable Brown sat reading the paper of another town when an article struck his notice that told of how a woman had been appointed on the force to arrest mashers and the scheme was a success. Here was an idea. Why not play the same game? But there was no woman cop and Brown dressed up and played that role himself. With what success the picture will show.

Approximate length, 471 feet.

WHAT IS THE USE OF REPINING?

(Farce Comedy.)

A widow, the mother of a young daughter has never ceased to mourn the loss of her dear departed husband, although he had been dead for a long time. She even insisted that her daughter should join in the same feeling. The girl and her sweetheart feel that their chances of happiness are slim when the young man evolves a plan whereby he effects a change in the widow.

Approximate length, 527 feet.

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